

LANGUAGE &
COMPOSITION
BY GRADES



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LANGUAGE AND COMPOSITION BY GRADES

A HANDBOOK FOR TEACHERS

BY

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PREFACE

IN PREPARING this book for the use of teachers, the attempt has been made to follow well established pedagogical principles. The material has been carefully graded, and more than enough has been presented or suggested to cover each year's requirements. Much of it has been tried successfully in the schoolroom, and is therefore offered with confidence that the results will prove most satisfactory.

Certain departures from present usage have been taken, with the realization that modern tendencies are along those lines. One of these departures relates to the spelling of certain words beginning with *to-*. In accordance with the custom adopted by newspapers and many magazines, the hyphen in such words has been omitted. Another is concerned with changes in the arrangement and punctuation of headings and addresses. They have been made in the interest of economy in time and labor and should be welcomed by every teacher.

The necessity for the frequent review of language principles and practice is one reason for combining the eight-years' course in one volume. Under this arrangement, the teacher will have ready access to what is offered in the other grades, and therefore will not be compelled to search continually for supplementary work.

As many teachers spend a disproportionately large amount of time in drilling on the mechanics of the art, forgetful of the fact that the chief aim in language instruction is readiness of worthy logical expression, it is earnestly hoped that this volume will afford helpful inspiration in that direction.

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LANGUAGE AND COMPOSITION

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CHAPTER I

THE FIRST GRADE

Outline of Work

1. In the language instruction of the first grade pupil the following requisites should be provided:

1. Natural surroundings, so that there may be freedom from constraint of the kind which interferes with spontaneous expression
2. Presentation of topics which will interest him from the start
3. Descriptions of objects which he knows more or less thoroughly, and about which he is anxious to talk
4. Lessons in courtesy
5. Lessons in morals
6. Study of pictures
7. Picture cutting, with suitable story descriptions
8. Reproduction of stories
9. Dramatization
10. Practice of correct language forms
11. Punctuation and capitalization
12. General aids to language development
13. Conversations
14. Written composition

Written Composition

2. Written language as the expression of complete thought has no definite place in the first year of school work. Pupils may be required to supply a missing word in the body of a sentence, or even to finish a sentence already begun, but in neither of these cases is it necessary for them to state their own ideas in written form. Toward the close of the year, however, it may be possible for them to write sentences with suggested words as bases; but all such work must be of the most elementary character.

Expression in the first grade, therefore, will be almost exclusively oral, and this is as it should be, for reasons which are apparent to every teacher. Since the child nature is simple and direct, the actions of the child exhibit the same qualities. He learns one thing at a time, and, as a matter of course, does one thing at a time. He even uses one word at a time, and consequently, in the process of his transformation from a word maker into a sentence builder, he is comparatively slow. He has acquired the faculty of talking with freedom before entering school, but the ability to think and to transfer thought to paper, even after he has learned to write words, is an attainment difficult—even if desirable—of immediate realization. The complexity involved in these two acts has given rise to a situation which requires time for readjustment, and which may extend well into the second grade.

Oral Composition

3. Every sentence the pupil utters is either an oral composition or a part of one, and this is more especially true in both the reproduction of stories and the description of objects. The prime requisite is that his sentences

shall be formed freely and spontaneously, unhampered by interruptions on the part of the teacher except in so far as good judgment may dictate. The opportunity to suggest correct forms occurs many times during the day, particularly at the close of the recitation in which the mistakes are made. In general, it is better to allow a pupil to finish what he has begun, in a comfortable if not logical way, than, by constant interference, to prevent him from following his course of thought to an orderly conclusion.

The term "oral composition" as used here means something more than the careless utterance of carelessly formed sentences. The child must be brought to feel that his teacher expects him to take greater pains in this kind of language work than he does in his ordinary conversation, although it is assumed that the latter is not to be slighted. As he puts on clean clothes of better quality than usual when he prepares to make a call, so it is just as desirable for him to dress his language in clean words of better quality than usual when he attempts oral composition; and the likelihood is that he will respond to what is required of him. Of a certainty, there must be much working of the ground and much rooting up of weeds before there will be marked evidences of advance in the right direction, but in the midst of the working and the rooting this rule demands rigid enforcement: *Do not interfere with freedom of expression.*

Practically, the place of oral composition in the first grade is not well determined. In a measure, it belongs to all the branches taught, although more particularly to those in which the pupils are required to make definite statements in language which is their own at least in part. Among these statements are discussions of subjects in

which they are deeply interested and about which they not infrequently exhibit a surprising degree of information—subjects concerning which they know something and are anxious to learn more. These include familiar animals and objects; games and how to play them; ethics of home and school life; reproduction of stories. In each of these and kindred topics the teacher will find opportunity invariably tied up with responsibility, and success here will mean much to the child in coming grade work.

4. Children are natural conversationalists. That is to say, under conditions which provide freedom from embarrassment, they blossom forth and give expression to their little ideas in bewildering profusion. However, the change from home to school often chills their ardor for talking, and they become shy and silent. The teacher tells a story and asks for volunteers to repeat it, but the results, as a rule, are very disappointing. The number of those who are willing to undergo this ordeal forms only a small part of the whole school and is a fair indication of the percentage of the children who are unaffected by their surroundings.

Here, then, is the problem which confronts the primary teacher: How shall she direct her training so as to obtain a ready response from the great majority of her pupils? The voluble, evidently, will take care of themselves; therefore, the true measure of her success will be her ability to reach those who are unresponsive, whatever may be the cause that prevents the free use of their mother tongue.

Each thing which she says or does must be said or done with the purpose of making these backward pupils feel at home. In certain cases—perhaps not a few—she may never succeed; and those who continue her work may

fail also, and these unfortunate children who start out with tied tongues may complete their eight years' work still shy and uninfluenced by the drawing out process. Untiring persistence and the study of conditions which will interest the child and put him at his ease are earnestly advocated. The first is a prerequisite of success in any department of teaching; the second is essential especially to the primary teacher, for, if she fails in this respect, the future of the child may be blighted unless his after education be in exceptionally good hands.

The following exercises are only suggestive, but it is thought they will arouse the attention of the children and therefore call forth ready comments and responses. The resourceful teacher will undoubtedly be able to supplement those given here.

5. We shall suppose that the teacher has taken charge of a class of beginners and that the topic is language. She may pursue some such course as this:

Children, I am thinking of an animal that you all know, and I wish you to guess what it is. It has feet, which we call paws; it lives in our houses and chases away thieves and other bad people; it can—

Perhaps before this point has been reached, some particular child, braver than his fellows, has indicated his belief that it is a dog.

Very well; it is a dog. Now, who will tell me something about a dog he saw this morning?

Some of the following answers will probably be given:

I saw a dog run.

I saw a dog run after a cat.

I saw a dog jump.

I saw a dog run after a little boy.

I saw a dog play.

I saw a dog pulling a wagon.

With the first four words in each of these answers as a basis, so many sentences may be offered that the judgment of the teacher will have to be called into action to determine when this exercise will have ceased to be of benefit. The frequent recurrence of the word *saw* should furnish a very effective drill in the use of a troublesome tense form. At what period in the experience of the pupil he shall be called upon to write sentences of this kind is a question the teacher must decide for herself. He may not be able to do so until he has become a second grade pupil, but the oral work as outlined above will equip him with a vocabulary and a ready means of expression which he will find helpful when he does begin to write.

6. Children, we shall talk today about some of the things you like. Now make the nicest stories you can think of.

I like apples.

I like to play.

I like peaches.

I like to sing.

I like roses.

I like to go to school.

I like ice cream.

I like mamma.

No, John; I would not say "I *like* mamma." Isn't there a better word? Does mamma say she *likes* you?

There will probably be some one in the class who will know the proper word; and so the answer will come:

I *love* mamma.

7. Let us use the word *catch* for our little game today. Who are ready to tell me a story about *catch*?

I can catch Tom.

A cat can catch a mouse.

You can catch me.

A boy can catch a ball.

Now, children, let us try to leave *can* out. Tell me about the cat, William.

The cat catches a mouse.

The dog catches a rat.

The boy catches the ball.

The man catches fish.

Here is another word that means nearly the same thing, children. It is *caught*. Let us use it in our stories. Who are ready?

The boy caught the ball.
The dog caught the rat.
Willie caught me this morning.
A cat caught a mouse yesterday.

8. Here is a pencil. What do you know about pencils, children?

My pencil is sharp.
I can write with my pencil.
My pencil makes a black mark.
I sharpen my pencil with a knife.
John broke his pencil, and he had to ask his teacher for another.

9. As I stand here, I can look out of the window and see a roof. Can you tell me something about a roof?

A roof is made of slate.
A roof is made of wooden shingles.
A roof is made of tin.
A roof is made of tile.

That is very good. Now tell me something else about a roof, but not in just the same way that you did before.

Some roofs are flat and some are steep.
The wind sometimes blows a roof off.
My father is a carpenter and puts roofs on houses.
My father is a tinner and puts roofs on houses.
A roof is good to keep the rain out.

10. In these oral discussions the teacher has an excellent opportunity to impress upon her pupils the correct forms of many of the irregular verbs in common use. By constant repetition, both in statements and in answers to questions, the habit of employing these forms exclusively

may finally become fixed. The following words are suggested for class exercises similar to the foregoing:

marbles	mother	fly	shoe
jacks	house	horse	ball
child	paper	cat	doll
baby	day	ink	chair
bird	night	knife	pencil
rope	school	brush	flower
brother	desk	coal	candy
sister	fish	tub	wagon
father	frog	table	slate

Wash Day

11. Children, we are going to talk about wash day this morning. I shall expect you to tell me something that your mother does when she washes. Who are ready?

Mother gathers up the clothes the night before.

She puts the ones most soiled into the tub to soak.

The next morning she washes them all.

She then puts them into the boiler and boils them.

She next rinses them in water and puts them through the wringer.

She starches them and hangs them out on the line.

When they are dry she brings them in and sprinkles them with water.

She does this to make them ready for ironing.

She then irons them, folds them, and lays them away.

This exercise may be made more realistic by having the pupils draw pictures containing the posts, the line, the clothes, and even the washerwoman. The pranks of the wind may be illustrated at the same time.

The teacher must determine for herself whether or not it is profitable to go more deeply into the matter of household duties. Of course this will depend upon the several factors which enter into the case. It may be

remarked, however, that all the suggestions offered here and elsewhere are to a great extent without value unless the teacher invests them with action and real interest. Hence it is necessary for her to bring up for subjects of conversation the routine activities with which the child is familiar, and through them to call forth an expression of his hopes, his fears, his likes, and his dislikes, and also his inquiries into matters with which he is not so well acquainted, until he is able to say what he wishes, and to say it in language which is both correct and spontaneous.

The Study of Pictures

12. Another source of interest for the child is the picture. Almost every primary educational periodical has, in each issue, a full-page illustration which may be studied by the class as a whole, and which may furnish the basis of frequent talks between the teacher and her pupils. Then there are many other means of obtaining pictures, and of these the teacher who is alive to the needs of her class will avail herself.

The Sentence

13. In the discussion of every day affairs, in the conversations which have led the young pupil into new fields of thought, in the descriptions of pictures, and in the reproduction of stories, the term *sentence* may not have been used. The pupil has probably been asked to tell a *story* about this, that, or the other object, but the time will soon come when he must meet the word and in a measure understand its meaning. It will therefore be appropriate to state to him that "Can you read" is an *asking* sentence, and that "I can run" is a *telling* sentence.

He must also be told that every sentence should begin with a capital letter; that the telling sentence should end with a period; and that the asking sentence should end with an *asking* or a *question* mark. These two words, *asking* and *telling*, will be dropped in the course of time, but it is thought best to use them in the beginning grades for the simple reason that they appeal to the child mind, and are therefore more easily understood than such terms as *interrogative* and *declarative*. He may also be told that his "little name"—*I*—should always be written in capital form.

Correct Forms

saw

14. The average child uses *seen* for *saw* because he hears it so much more frequently. Besides, when he is uncertain which of two forms is right, he is just as likely to use the incorrect as the correct one. Conversation and drill should aid in eliminating the trouble. During the greater part of the first year the word *seen* is found so seldom in what should be his vocabulary that its consideration for the time may be almost entirely disregarded. This should make the teaching of *saw* more definite and satisfactory. The word occurs so frequently that the teacher should not fail to give it the attention it deserves. Daily drill is not too much.

Questions like the following may be asked, and they will probably be answered in the manner indicated:

Where did you see the cat?

I saw it on the porch.

When did you see Thomas?

I saw him yesterday.

Where did you see the picture?

I saw it in the paper.

When did you see the parade?

I saw it at noon.

heard

While the pupil *sees* much, he also *hears* a great deal; and, in like manner, while he uses the past tense of *see* continually, he is very often required to employ the same tense of *hear*. There is this difference, however: the troublesome form *seen* has no counterpart in the use of *heard*, except that in certain localities *heerd* is substituted. At any rate, it is well to emphasize the correct form by the use of exercises like these:

William, when did you hear the school bell ring?

I heard it ring at twenty minutes to nine.

Mary, where did you hear that beautiful song?

I heard it at my cousin Julia's house.

Sarah, when did your mamma hear from her sister?

She heard from her last week.

Catherine, when did you hear your canary sing?

I heard it sing this morning.

Jack, what did you hear a cat do last night?

I heard it purr and mew.

Frances, what did you hear Fido do yesterday?

I heard him bark.

came

This is a troublesome word to teach because of its similarity to *come*, but the results of drill in its use will be found more satisfactory if greater distinctness of pronunciation be insisted upon. This plan is suggested:

At what time last evening did your father come home, Tom?

He came home at six o'clock.

When did this letter come, Mildred?

It came this afternoon.

Joseph, did you come to school with Harry?

No; I came with Tom.

William, on what street did you come to school this morning?

I came on Center Avenue.

is are

First grade pupils, as a class, have the ability to discriminate in the use of these words, and practice will fix the proper forms more firmly in mind. This may be obtained in two ways: first, by requiring oral sentences containing *is* or *are*; and, second, by placing sentences on the blackboard with *is* or *are* omitted. Of necessity, the latter method will be deferred until the pupils are able to recognize the written words, but the former may be employed almost from the beginning.

John, can you tell me something about this apple, using the word *is*?

The apple is sweet.

Tell me something else about it.

The apple is red.

And something else.

The apple is round.

That is very well done. Now, Mary, see if you can do as well. Here are two apples. What can you tell me about them?

The apples are sweet.

I notice that you said *are* instead of *is*. Now tell me something else about them.

The apples are red.

Yes; and something else.

The apples are round.

Joseph, which sounds better: "The apples *is* green," or "The apples *are* green"?

The apples *are* green.

Reproduction

15. The value of this phase of language teaching is unquestionable. The number of stories suggested in the educational periodicals is ample proof of its popularity, although there may be the danger of having too much of it. It should be exclusively oral in the first grade, and the teacher will here find an opportunity for training the memory, impressing lessons of kindness, bravery, and morality, and developing the power of expression which no other means can accomplish so well. It must not be forgotten that the manner of telling the story is sometimes even more effective than the story itself; and here the teacher has the additional opportunity of throwing all her charm of voice and personality into the telling. It is only by thorough preparation that worthy results are to be obtained. In all cases, the story must be adapted to the understanding of the pupils and told in the words they are accustomed to using, so that when they are called upon to reproduce it they will do so in terms within their comprehension.

Special attention should be paid to the shy pupil who can scarcely be induced to say a word. By an artful question he may be persuaded to venture two or three words in reply; be satisfied with that for the first time. Then lead him on to a few more in another lesson. Results may be exceedingly slow in his case, but the seed is being sown and the harvest will come by and by. Where it is found best, the lesson to be learned should have its appropriate place for discussion; but the teacher should see to it that all are encouraged to take part in whatever is done. The following story, from the *School Century*, will illustrate how a moral may be combined with the story in such a way as to be apparent without discussion.

WHAT ROBBIE LOST

When Robbie and his little brother were playing marbles one morning, they had a quarrel; and Robbie, becoming angry, slapped his little brother. Mother saw it all from the window, and was sorry because her little boy had lost his temper.

At dinner his mother said: "Robbie, did you know you lost something this morning?"

"Why, no, mamma," said Robbie.

"Yes, it is something which it is very sad for any one to lose," went on mamma.

Robbie thought of his knife, his ball, his cap—he had lost none of them.

"Why, mamma, I am very sure I didn't lose anything," said Robbie.

"Yes, Robbie, you did. You lost something which it is very much worse to lose than losing any of your playthings—your temper."

16. The story to be told may also be taken from the realm of fancy, but there should be a sufficient amount of what we call the practical to impress the child with the fact that there is something in the world for him besides play and fairies and make-believe. Holidays and the birthdays of great men will furnish ample opportunity for both the real and the imaginary.

Selections may also be made from the following list of stories, which contains most of those now in general use. Some are fables, some are fairy stories, while others are of an historical character:

The Sleeping Princess. *Scudder*: Children's Book

The Elves and the Shoemaker. *Scudder*: Fables and Folk Stories

The Old Woman and Her Pig. *Bailey and Lewis*: For the Children's Hour

The Little Red Hen. *Bailey and Lewis*: For the Children's Hour

Dust Under the Rug. *Lindsay*: Mother Stories

The Search for a Good Child. *Lindsay*: Mother Stories

The Lion and the Mouse. *Scudder*: Fables and Folk Stories

The Three Little Pigs. *Bailey and Lewis*: For the Children's Hour

Cinderella. *Lang*: Blue Fairy Book

How the Robin's Breast Became Red. *Bailey and Lewis*: For the Children's Hour

The Stone in the Road. *Bailey and Lewis*: For the Children's Hour

Golden-rod and Aster. *Bailey and Lewis*: For the Children's Hour

The Crow and the Pitcher. *Scudder*: Fables and Folk Stories

The Dog and His Shadow. *Coussens*: A Child's Book of Stories

Little Red Riding Hood. *Scudder*: Fables and Folk Stories

The Ant and the Grasshopper. *Scudder*: Fables and Folk Stories

The Story of Christmas. *Bryant*: How to Tell Stories to Children

Snow White and Rose Red. *Grimm*: Fairy Tales

The Princess on the Glass Hill. *Coussens*: A Child's Book of Stories

The Boy Who Cried "Wolf!" *Coussens*: A Child's Book of Stories

Hans and the Wonderful Flower. *Bailey and Lewis*: For the Children's Hour

Two Little Kittens. *Harpers*: Our Children's Songs

The Story of the Christ Child

The Story of Santa Claus

The Story of Lincoln

The Story of Washington

The Story of Thanksgiving

The Story of Columbus

Dramatization

17. The thorough and progressive teacher should aim at the happy medium between ultraradicalism on the one side and unchanging conservatism on the other. She will therefore avoid the undue worship of strange gods as well as the following of a rut wherein lies stagnation. Some mock at such conceptions as dramatization. To them it has no place in the schoolroom, being simply a fad that will swiftly run its course, and they think to save themselves trouble, humiliation, and the retracing of steps by rejecting that which has at least a fiber of value in its warp. Still dramatization has its uses, and the primary teacher will find that her pupils will be greatly benefited by participating in exercises coming under this head.

As to the subject matter: *The Three Bears*, *Belling the Cat*, *The Wind and the Sun*, *The Fox and the Grapes*, *The Ant and the Grasshopper*, or almost any of the short stories to be found in the above list of stories for reproduction are excellent for this purpose; the school readers contain many tales that can be utilized in this way; and the home itself, with a little coaxing, will also furnish a never-failing supply of effective material. No instructions are given here regarding the method of procedure, but even the inexperienced teacher should have little difficulty in infusing enthusiasm into the acting of stories she considers suitable. Children will enter into the spirit of the play so heartily that they will in most cases be able to carry on the dialogue without assistance. They lose their own identity entirely, and become the person or the animal whose actions they are depicting. A change of actors at each successive repetition will make a more general impression from the fact that a larger number of pupils are thus enabled to take part in the play.

Completion of Sentences

(a) *By the addition of a predicate or an assumed predicate*

18. This exercise may be given by presenting the first part of the sentence orally and pausing just as the required word is reached. Some one is then chosen to recite the completed thought. Its value consists mainly in teaching the pupil to employ words with intelligence and discrimination. In a somewhat more difficult form, it will add not only to his vocabulary but also to his knowledge of certain activities represented by the predicates.

The dog ____.
The wind ____.
The ice ____.
The bird ____.
The lion ____.

The cat ____.
The frog ____.
The rain ____.
The sun ____.
The grass ____.

Do you hear the dog ____?
Do you see the cat ____?
Can you hear the wind ____?
Did you see the rain ____?
Do you see the bird ____?
Did you hear the bird ____?

While the child has his full quota of the five senses, he uses those of hearing and seeing most of all; and to these the teacher usually appeals. There are good reasons why she should assist in the training of the other three. Such sentences as these illustrate the point:

The water seems ____.
The water is ____.
This rose smells ____.
Do you feel your heart ____?
This stone is ____.

My orange tastes so ____.
Is glass ____?
Is snow ____?
The meat is not ____.
These apples are ____.

Frequently, questions or statements like these may be completed by any one of two or more words, and it will be well to arouse the spirit of rivalry as to who can find the greatest number. The blank in "Do you see the bird ——?" may be filled by any one of several words, such as *fly*, *soar*, *hop*, and *sit*. Introductions like *the dog*, *the cat*, etc., present further opportunities for the pupil to exercise his ingenuity and incidentally to enlarge his vocabulary.

(b) *By the addition of an object*

Different pupils will suggest different words where it is possible to do so, and interest will develop as the search goes on. Then, again, the class will be just as positive that in some instances only one word will bring about a sensible and satisfactory completion of the sentence; and this conclusion should add to their definite knowledge.

The squirrel built a ——.	I tasted an ——.
Sarah planted a ——.	John sharpened a ——.
The cat ate her ——.	The hen laid an ——.
Mary has learned her ——.	Did mamma lose her ——?
Has your father read the ——?	The carpenter built a ——.
Did George Washington cut	Does mamma love ——?
down a ——?	Henry drew a ——.

(c) *By supplying missing words*

Since it is necessary to use the blackboard for this exercise, it must be given during a period of the year when the pupils have become acquainted with a comparatively large number of written words. The sentences should contain only those which they recognize at sight, so that they may be able to read the whole statement or question as they supply the required word.

I can read my —.	Are your hands —?
Tom can — very fast.	May — a good girl.
Joseph was ill — week.	The children — happy.
Fido is a — dog.	This is — book.
Is the sun —?	I — apples.
The cow has — eyes.	I — mamma.
Snow is — and —.	— the apples sweet?
Jack found — marbles.	The apples are — sweet.

Formation of Sentences from Suggested Words

19. This is a device common to all grades, and is just as applicable to the first as to any of the others. When once beginners find that they can play a game with given words, they engage in it with the utmost enthusiasm.

John, play a game with *I*.

I bought a top for five cents.

William, play a game with *cat*.

A cat caught a mouse.

Sarah, play a game with *bird*.

A bird built a nest on our porch and laid three eggs in it.

Mary, play a game with *elephant*.

The elephant is a very large animal.

There may be backward pupils in the class, as there usually are, but they will soon discover that this is a game at which they, as well as their more forward neighbors, can play.

If you prefer to substitute the word *story* for *game*, by all means do so.

Pronouns

20. A first grade pupil can be taught to say "It is I," and the earlier this is begun the sooner he may drop "It is me." He will naturally experience trouble, for the

tendencies of his home, of his playmates, and of almost every one with whom he holds any sort of intercourse, stand between him and "It is I." Only the teacher is there to battle with him and for him. Can we blame her when she not only feels, but says outright, "What's the use?" But there is use, and her duty is to engage in the battle with the same persistent effort she would employ in any other good cause. "It is he," "It is she," "It is we," "It is they," should have their share of attention, also.

If possible, daily drill, no matter how short, should take place, for it is not so much its length as its frequency which tells. It seems reasonable to suppose that such a method pursued throughout the eight grades will have its intended effect.

Correct Past Forms

21. We have already spoken of *saw*, *heard*, and *came*. There are other irregular verbs in frequent use among pupils of the first grade, and the correct forms of their past tenses may be taught in an interesting manner by employing the various actions indicated by the verbs themselves, thus:

John throws a ball to William, who catches it. The following conversation may ensue:

Samuel, what did John do?

John *threw* the ball to William.

Sarah, what did William do?

William *caught* the ball.

Again: Marcella gives an apple to Marie, who eats it.

Joseph, what did Marcella do?

She *gave* an apple to Marie.

Mary, what did Marie do?

Marie *ate* the apple.

This plan, in a somewhat modified form, may be adopted with *took, shook, did, rose, sat, ran, sang, rang, drew, blew*, etc.

Picture Cutting

22. This should prove one of the most delightful of exercises to young pupils. The joys of Thanksgiving, of Halloween, of Christmas, and of other festival occasions may thus be expressed without words, or they may be adequately supplemented by the charmingly spontaneous and profuse language of childhood. While the picture, or series of pictures, may be eloquent in the portrayal of the ideas of the child, his added oral description will increase his interest in the work.

Common Errors in Oral English

23. In every locality there are peculiar errors of speech which children learn at home and from their companions. In addition to these, there are to be found expressions equally erroneous which are country-wide in their use. A few of the most common are appended:

I didn't do nothing.

I haven't got no sponge.

Leave me sharpen them pencils.

You did that real good.

I ain't going.

Me and John went to the store.

I feel kind of sick.

I got this apple off Jim.

John he took the pencil.

Leave me go.

Stand in back of me.

I want yous to come with me.

The teacher gave the both of them a scolding.

We all slept over this morning.

Describing Actions

24. A pupil comes to the teacher's desk. He says, "I have brought you an apple, Miss Jones."

Another goes to one of his classmates and says, "Please lend me your book, Fred." He then reports to the teacher, "I have asked Fred to lend me his book."

A third closes the door. "I have shut the door, Miss Jones."

The idea is to encourage the pupils at this particular period to do any orderly thing they have in mind, and to describe it in one or more sentences. The greater the variety of actions involved, the more extensive will be the resulting descriptions.

Another form of this exercise is to require pupils to describe the actions of their classmates. For example, after Grace has been asked to perform any act she likes, Harry says:

"Grace picked up her book and left the room."

Other actions may be described thus:

William took a long breath and laughed.

David clapped his hands three times.

Carrie sang "America."

Will took the whistle from his pocket and blew it and put it back.

In such a sentence as the last it would seem that the teacher has a good opportunity to show that the omission of the first *and* will sound better. She may impress this lesson by a distinct pause after each member of the series, thus:

Will took a whistle from his pocket—blew it—and put it back.

Sam went to the hydrant—took a drink—and sat down.

Miss Jones called George to her desk—gave him a piece of paper—and told him to draw a picture of a flower.

Ordinarily, however, the number of acts should be limited to two, because the mental capacity of the child is scarcely comprehensive enough to proceed from the description of one act to that of the next without the connective upon which he has been accustomed to depend.

Technical Work in the First Grade

25. Observation and instruction lead the pupil to a knowledge of these facts:

1. That *sentences* begin with capital letters.
2. That *proper names* begin with capital letters.
3. That the *pronoun I* is written in capital form.
4. That a *period* is placed at the end of a *telling* sentence.
5. That a *question mark* is placed at the end of an *asking* sentence.

Because his attention has been called to the foregoing rules for the greater part of the year, he can be brought into closer contact with them before he leaves the grade by being required to copy sentences from his reader or to write from dictation. He will thereby be obliged to put his theoretical knowledge to practical use. He must remember, in dictation, what words are to be capitalized and what particular mark follows a *telling* or an *asking* sentence, but he is not to be burdened by the twofold task of holding facts in his mind and of giving reasons for the existence of those facts. If he accepts the reasons understandingly, it is well, but in no case should he be worried concerning matters that can be taught with more satisfactory results a year later.

Other technical work should include the writing of his name and the copying of the name of his city, his state, and his residence.

The Study of Adjectives

26. Children, I wish you to do some thinking for me today. I should like to know if you can name something that is *round*.

Will you be first, Thomas?

A ball.

Yes; but tell me the whole story.

A ball is round.

That is what I want. Mary, can you tell me something else that is round?

An apple is round.

When the application of the word *round* has been exhausted, the word *white* may be chosen and the ingenuity of the children set to work upon it. The advantages of this exercise are these: The pupils are being taught to think before they speak; they are being induced to talk; they are telling what they know; some of them are enlarging their vocabularies.

Pursue the same plan with these adjectives:

red	long	strong	dark
black	short	beautiful	bright
green	large	rough	juicy
yellow	clean	smooth	cold
sweet	small	soft	warm
sour	heavy	hard	good

Combination of Adjectives

27. Here is an apple, children. Tell me something about it, Samuel.

The apple is round.

Tell me something else, Grace.

The apple is red.

Now, Mildred, tell me the same things about this apple in a single sentence.

The apple is round and red.

Sentences such as the following may be developed from the study of suitable objects:

This ball is soft and round.
That orange is sweet and juicy.
The sun is warm and bright.
My book is new and clean.
Your ring is round and yellow.
Julia's canary is small and beautiful.
My paper is smooth and white.
John's hair is black and curly.
Snow is white and cold.
Coal is black and hard.

Conversations

28. (a) *The snow*—when it comes first—what it really is—where it is always to be found—where it is never found—some of the enjoyments that snow brings—some of the privations caused by it and the cold—how snow protects vegetation.

(b) *Clouds*—what they are—how we know they are light in weight—why they are in motion—their height—what they contain—their colors—their uses.

(c) *The chestnut*—where it grows—the house in which it grows [procure one for observation]—why its home is made so strong—where chestnuts may be purchased—how much is paid for them.

(d) *The canary*—its color—its song—how it is kept in the house—who cares for it—how it is cared for—what it eats—why it must be treated more gently than other birds.

(e) *Potatoes*—where they grow—how they are planted—how they are cultivated—when they are taken from the ground—how they are prepared for cooking—in what ways they may be cooked.

Lessons in Politeness

29. There is little variation in polite usage, hence the child's memory will not be burdened with an effort to retain a mass of rules. He should know the following, and know them well, so that he may use them automatically at the psychological moment:

1. May I be excused from the room?
2. Please give me a sheet of paper.
3. Good morning, Miss Smith.
4. Good afternoon, Sarah.

The expressions "Excuse me" or "Pardon me" are used for many necessary and unavoidable acts and call for special instruction, which the teacher should endeavor to give very clearly and at the same time simply, so that the child mind may be able to grasp it.

While it is proper that forms denoting courtesy should be suggested to the child with due persistence, it must not be forgotten that the manner in which the training is given will make as lasting an impression as the training itself. In other words, the teacher will become the model for the taught, and therein lie her power and opportunity for presenting both precept and example. The realization that she is able to so influence the child that he *wishes* to show his good will toward his fellows, even if it is solely on her account, should fill her with the desire to work more earnestly along that line.

John, if I were to meet you at nine o'clock on Saturday morning, what would you say to me?

I would say, "Good morning, Miss Miller."

If I should stop to talk with you for a few minutes, what would you say on leaving me?

I would say, "Good-by, Miss Miller."

Could you say anything else?

I could say, "Good morning, Miss Miller."

When I dismiss my pupils in the morning, what do they say?

They say, "Good morning, Miss Miller."

When you come to school in the afternoon, what do you say?

I say, "Good afternoon, Miss Miller."

If you were to meet me at six o'clock this evening, what should you say?

I should say, "Good evening, Miss Miller."

If you were to part from me at nine o'clock in the evening, what should you say?

I should say, "Good night, Miss Miller."

If you were not certain whether it was morning or afternoon, what might you say?

I think I might say, "Good day, Miss Miller."

Other forms of everyday etiquette may be exemplified in the same manner.

Have no mercy on "Hello," for, as a salutation, it has no place in the mouth of a child.

Instruction in Morals

30. This department of teaching belongs to language work, because the pupils take an active part in the discussions that arise and in the stories that are told. They may reproduce the lessons of morality taught by the teacher, relate instances of kind acts which they have observed, and also recount examples of honor, honesty, courtesy, bravery, and protection to dumb creatures which have come within their knowledge. As language exercises, these recitals and conversations must have the quality of orderly arrangement; as lessons in morals, they should be of the highest type.

As to material: The teacher who reads will find abundance for her purpose in the magazines, the papers, and the books to which, in most cases, she has free access; but the daily experiences that fall to all should be the fountain from which real inspiration flows.

Conversations

31. (a) *The wind*—Can you see it?—Can you feel it?—Can you hear it?—What are some of the things the wind can do?—Does the wind warm you or cool you?—When do you like this to happen?—Does a fan make wind?

(b) *Your birthday*—What is it?—When will it take place next?—How old are you now?—How old will you be then?—What are sometimes given to children on their birthdays?—Does every person have a birthday?

A Guessing Game

32. I am thinking of an animal. Can you guess its name?
It lives in the woods and in the fields.
It likes cabbage and leaves of different kinds.
It is afraid of boys and men and dogs.
It is easily frightened, therefore we call it a timid animal.
It has long ears and scarcely any tail.
It has soft brown or white fur.
We often call it "Bunny."

The name of the animal will frequently be guessed as soon as the first sentence has been uttered. It is most effective, perhaps, when the pupils have charge of the game, one of them being assigned to the place of statement maker. Teachers are well able to judge whether it is sufficiently instructive to be worth while.

Singulars and Plurals

- 33.** Tell me what I have, Jack.

You have a pencil.

I have picked up another. Now, how many have I?

You have two pencils.

What have I now?

You have a box.

And now?

You have two boxes.

Grace, tell me what I have.

You have a leaf in your hand.

Now what have I?

You have two leaves in your hand.

Joe, what have I in my hand?

You have a knife in your hand.

Tell me the story now.

You have three knives in your hand.

Is there any necessity for requiring rules here? Facts are very important considerations for the beginner, and it is not wise to burden him with anything else.

Where and When

- 34.** Where is James standing?

Where did John go last evening?

Where will you take your baby sister on Saturday?

When do you expect to visit your uncle?

When do you eat your breakfast?

The Blackboard Composition

35. In the beginning of this phase of language work it is necessary for pupils to be able to read script, because that is the form in which the sentences will be placed on

the blackboard. Two conditions are to be observed—short sentences and orderly arrangement. If a thought which does not meet the latter requirement is offered, write it elsewhere on the board with the statement that it will be used in the proper place. The first attempts at this kind of composition should be short; afterward the length may be increased gradually, although in no case will it be desirable to write more than five or six sentences.

Individual Written Composition

36. The pupils are told to write on paper a sentence containing such words as *I, you, Tom, mamma, bird, cat*, etc. Preferably, the word assigned is to be the subject, although it does not matter greatly whether they use it in that way or not, for in the beginning it is something of a victory to obtain almost any kind of sentence. Later it may be feasible to say, "When you use *mamma* in a sentence, you are to tell that she is doing a certain thing." So with *bird, cat, Tom*, etc.

As the formation of a single sentence with a suggested word as its basis has been described as being within the power of first grade pupils, why not carry the matter a little farther by requiring them to write two or three sentences on the same subject? The answer to this query depends upon these conditions:

1. How far advanced are the pupils?
2. Do they take hold of language work with enthusiasm?
3. How does the teacher feel about the matter?
4. Is it worth while?

In general, the answer would appear to be a negative one; but if the pupils are well advanced mentally and have a strong grasp on underlying principles, and if the

teacher is enthusiastic in her leadership, it will be worth while, because the ability of the children to do the simplest kind of written work is an indication that they are ready to take the next step, with every assurance that they will succeed in one of the most important departments of the course of study.

As to the method of procedure: First, a familiar word is selected, and the pupils are invited to tell what they know or think about the object represented by this word. Each of a certain number of volunteers has the privilege of writing one short sentence on the board, and when that has been done the pupils are allowed the choice of any two sentences that particularly please them. These are copied on paper, and represent what they consider the best things that have been said on the subject.

A later proceeding will be to choose the subject and invite expressions of opinion. After each pupil has written one sentence on his paper, pause for further discussion, so that nothing will be written at random, and then ask for the second sentence. The knowledge that he is able to make a beginning will give him the confidence that he can go on to a successful termination of the task.

Still later a picture may form the basis for the exercise. Choose one which is full of action, and about which the class will be eager to weave a story. There may be several children in the picture, and the little folks will take keen delight in naming them. These names the teacher should write on the board as soon as they are decided upon. Then many sentences, such as: *John can catch May, May has an apple, John and May love mamma*, will be forthcoming. Perhaps the picture shows some animal, as a cat, a dog, or a bird. Many are the sentences that will be offered for the coveted place in the story, and proud indeed will the little

workers be when they see their words and the picture they describe, put up side by side. If each may have a small copy of the picture to paste on the paper upon which he writes these sentences, his satisfaction will be complete.

CHAPTER II

THE SECOND GRADE

Outline of Work

37. 1. Review of first grade work
2. Troublesome tense forms
3. Homonyms
4. Abbreviations
5. Punctuation
6. Reproduction
7. Dramatization
8. Conversations
9. Oral composition
10. Written composition

38. It is in this grade that the pupil will experience his actual start in written composition. Of course it will be elementary in character, for he must not be burdened overmuch with the double task of fashioning his ideas and of laboriously placing them on paper. His tongue will continue to be the favorite medium for communicating his thoughts, although he will feel proud when he realizes that he has acquired another method of expression—one in which his tongue takes no part. His pride and ambition will urge him forward to greater endeavor, provided he is not given too much to do. Since his brain tires easily, the periods of time devoted to this work must be brief and, what is almost as important, must not come too frequently.

Correct use of language and freedom of expression are two qualities which the teachers in all the grades should endeavor to develop in their pupils, and in most cases they are the result of persistent oral and written drill. Correct language is attained by eliminating the bad and substituting the good wherever possible. Continued repetition of the latter is bound to have some of its legitimate effect in the end, even though it be heard only in the schoolroom. Freedom of expression comes through practice and proper encouragement, and is even more difficult to acquire than correct language. It is of course not so important in written work, because in that case the pupil is given ample time in which to tell his thoughts; but, if he is to become a ready speaker, he must cultivate the faculty of quick thinking and of clear and accurate utterance, and that is more easily said than done. Both of these qualities will be considered in the discussion of second grade work.

It is evident that the principles involved in language teaching during the first year apply equally well here; therefore the same things must be taught, although more intensively. The pupil must be made to retain what he has acquired and to add to his small stock as the days go by. He has been instructed in the use of *saw, came, heard, ate, did, blew, knew, grew, drew, sat, ran*, and similar words; of *I, he, she, we, and they*; of capital letters, periods, and question marks; and he will need much more drill along the same lines. Sentence formation will continue, because this is the very foundation of composition work. He has learned to take part in dramatization, reproduction, picture study, and picture cutting, and these will be pursued in the second grade, also. Consequently, much review will be necessary, but there will be new

situations to face and new problems to solve. In the meantime, let us begin with an old enemy.

saw

39. The pupils may be asked such questions as:

When did you see Tom, Mary?

Where you did see William, John?

Sarah, what did you see in the paper?

Amanda, what was the first thing you saw when you got up this morning?

They should be required to answer them in sentences containing the introductory words, *I saw*.

I saw Tom yesterday.

I saw William at Sunday School.

I saw three pictures in the paper.

I saw mamma the first thing this morning.

Supplementary to this, have them use *I saw* in sentences both oral and written, such words or expressions as *yesterday, this morning, last week, on Christmas* being introduced to convey the idea of past time.

40. The pupil is to be told that he must not use *seen* unless he uses *has* or *have* with it. Of course this is only part of the story, but it may suffice until his grasp is strong enough to hold the other auxiliaries in memory. Here, again, come the oral questions and answers; for example:

Have you seen my pencil?

I have not seen it today.

Where have you seen flowers?

I have seen flowers in the fields, in the gardens,
and in the parks.

After the pupils have become accustomed to the forms indicated in the foregoing sentences, they may be required to fill the following blanks:

I have not — your pencil today, but I — it last week.
 Tom — his dog in the school yard.
 Mary has not — her papa for a week.
 Harry — two pretty birds this morning.
 We have — the leaves falling from the trees.

is are

41. Write a sentence containing *is*; one containing *are*.

Does *is* mean one or more than one?

Does *are* mean one or more than one?

Fill the blanks:

John — a good boy.	— the apple sweet?
The pencil — sharp.	The pencils — sharp.
The apples — sweet.	The flowers — pretty.

Use in sentences the following words as subjects of *is*:

snow	rose	May	paper
coal	sugar	baby	ink
ice	flour	slate	candy

In the same manner, use these words as subjects of *are*:

flowers	boys	desks	books
leaves	girls	papers	pencils
children	pictures	kittens	apples

to two too

42. We must not expect too much from pupils of the second grade regarding words that quite often puzzle people of a riper age; and yet, since one or more of the above forms occur in almost every sentence, even beginners must be taught to distinguish between them and to use them correctly.

I walked — school this morning.

— boys came with me.

Are you going — take a walk tomorrow?

I like — play.

There are — cents in my pocket.
I saw — birds on a fence.
I am — warm.
The water is — cold — drink.
I am — tired — play.

came

43. By proper questioning the pupils may be led to state that—

I came to school this morning on Center Avenue.
Mary came with me. We came early.
Aunt Millie came to our house last Friday.
No one came with her.
Two of my friends came last night to play with me.
John came to school late this morning.

Practice on *has come*, *have come*, *did come* will be similar to that on *has seen*, and should be sufficient in amount and frequency to produce decided results.

here hear

44. *Here* means in this place; *hear* is what we do with our ears—it is the same as *ear* with *h* placed before it.

Sit —, Tom.
Can you — the birds sing?
— is your top, Fred.
Sarah is not — this morning.
I shall now — you recite.
I can — you better if you stand —.

new knew

45. The vowel sound in each of these two words is that of long *u*. Many teachers do not insist on their correct pronunciation.

I have a —— top.

The slate is not ——.

My mother has bought me a —— bat.

I —— my lesson yesterday.

Tom has a —— sled.

Mary —— where Tom hid.

Jack —— how to spell the word that his teacher pronounced for him.

was

were

46. After the necessary explanation regarding the use of these words, have the pupils copy the sentences and fill in the blanks.

The paper —— torn.

A bird —— in the nest.

—— my book in the desk?

Mamma —— sewing last night.

The men —— eating their lunch.

The books —— lost.

A man —— working on the street.

The papers —— torn.

Two birds —— in the nest.

—— my books in the desk?

—— your mamma sewing, too?

—— the man eating his dinner?

—— the book lost?

—— the men working on the street?

There should be frequent oral drills in the use of the word *were*. Remember that repetition should be the watchword in teaching troublesome forms.

In the following sentences, substitute *was* for *were* and *were* for *was*, making any other requisite changes:

The birds were in the nest.

The bells were ringing.

The flower was beautiful.

Was the book in the desk?

Was the egg in the basket?

Were the stars bright?

Use *was* or *were* in telling sentences beginning with *I*, *we*, *she*, *he*, *it*, *they*, *you*.

Use *was* or *were* in asking sentences containing *she*, *he*, *it*, *they*, *you*.

has have

47. As usual, oral discussion should precede the written work. Fill blanks:

The book — leaves.

— the book leaves?

Books — leaves.

The apple — seeds.

Apples — seeds.

— the apple seeds?

Change these sentences so that *has* will become *have* and *have* become *has*:

The children have clean hands.

Has the rabbit long ears?

Birds have wings.

A cow has horns.

Use *is*, *are*, *was*, *were*, *has*, *have* in sentences with the following words as subjects:

grass

knife

stars

fingers

sun

man

oranges

pennies

window

sleds

leaves

tree

house

knives

Use these words as subjects, with *have* or *has* in both asking and telling sentences: *I*, *we*, *he*, *she*, *it*.

you

48. The plural form of the verb must always be used with this word when it is the subject of a sentence or a clause. The most troublesome combination to teach is *were you*, and here is where the most persistent work must be done. Require the pupils to ask such questions of each other as the following:

Were you at home last evening?

Were you at church last Sunday?

Were you at the circus last summer?

Were you tired when you had finished the game?

their there

49. At some time during the second year of the child's experience in school he will be called upon to discriminate clearly in the use of these words. Lead him to study them just as he has studied other difficulties.

Look at this sentence, children: "Mary sits here; John sits there."

How many know how to spell *there*?

How many can write it on the board for me?

Here is another sentence: "The girls are putting on their hats."

Who can spell *their*?

Who can write it?

Have the children fill the blanks in the following sentences:

The boy standing — is my brother.

Where is — house?

Willie and Mary have lost — books.

— is the boy I want.

no know

50. I — my lesson. Mary, do you — yours?

I have — time to play.

Do you — what I have in my hand?

I have had — dinner yet.

—, that is not the lesson.

write right

51. I have learned to — my name.

It is not — to steal.

I can — a letter to Santa Claus.

That is not the — lesson.

Dramatization

52. When the pupil reaches the second grade he is better prepared to enjoy this feature of school work because of the experience he has had. Make-believe conversations may be given enough of the so-called "stage setting" to take them somewhat out of the ordinary, and stories containing the dramatic element are always accessible. Here, then, are two ways by means of which this phase of training may be pursued.

I. CONVERSATIONS

1. Conversations between acquaintances; the greetings used; the dialogues that follow.
2. Conversations between merchants and their customers, in which the prices and qualities of desired articles are discussed. These may include the proffering of toy money and the counting out of change after the fashion of business people.
3. Conversations between doctors and the mothers of children who are assumed to be ill.
4. Conversations about occupations and everyday activities.

II. STORIES

The Three Bears. *Jacobs*: English Fairy Tales

The Lion and the Mouse. *Scudder*: Fables and Folk Stories

Little Red Riding Hood. *Scudder*: Fables and Folk Stories

The Country Mouse and the Town Mouse. *Scudder*: Fables and Folk Stories

The Dog in the Manger. *Baldwin*: Fairy Tales and Fables

The Fox and the Crow. *Scudder*: Fables and Folk Stories

The Ant and the Grasshopper. *Bailey and Lewis*: For the Children's Hour

The Boy and the Wolf. *Baldwin*: Fairy Tales and Fables

The Wind and the Sun. *Bailey and Lewis*: For the Children's Hour

The Lark and the Farmer. *Baldwin*: Fairy Stories and Fables

Descriptions of Objects

53. Here is a book, children. Tell me something about it.

The book has leaves.

The book has a cover.

Very good. Now, can you make one sentence out of the two?

The book has leaves and a cover.

Here is a knife. Who will tell me about it?

A knife has blades.

A knife has a handle.

Now, make one sentence out of the two.

A knife has blades and a handle.

In like manner, discuss with the children some of the familiar objects about them, such as the *desk*, the *window*, the *house*, the *bicycle*, the *automobile*. A little later they may be led to write sentences similar to the foregoing, in which care must be taken to choose subjects that can be described in words which they perfectly understand. For example, the pupil may write:

The orange is round.

The orange is sweet.

The orange is yellow.

It should require but little explanation to persuade him that it is unnecessary to use the word *orange* more than once. As soon as he understands this he will rewrite his lesson thus:

The orange is round.

It is sweet.

It is yellow.

Again:

Gold is hard.

Gold is yellow.

Gold is hard and yellow.

Gold is hard.

It is yellow.

It is used in the making of rings.

54. Write five sentences telling what are *round*; what are *small*; what are *hard*; what are *big*; what are *smooth*; what are *sweet*; what are *white*; what are *black*.

The Question Method in Composition

55. Require the pupils to give oral answers to the questions asked on the various subjects under this caption. Later they may write their sentences.

The Orange.—What is the shape of an orange? What is its color? How does it taste? Where do you buy it? Why do you like oranges?

If the pupil writes his answers according to the form of the questions, he will have a composition on the orange worded as follows:

The shape of an orange is round. Its color is yellow. It tastes sweet. I buy it at the store. I like oranges because they are sweet.

The Cow.—Where have you seen a cow? What does she give? What does she eat? What do we get from her milk? What do we call her children?

My Doll.—What is your doll's name? Of what color are its eyes? Of what color is its hair? Is it a large or a small doll? Who made its dress? Who bought it for you? Why do you like your doll?

My Knife.—How many parts has a knife? For what do you use a knife? For what else do you use it? Have you one? Where did you get it? Is it large or small? Why should you be careful in using your knife?

Myself.—What is your name? How old are you? In what room are you at school? What do you learn at school? What have you in your desk? What have you on your desk? Have you any brothers? Have you any sisters? Are they at school?

A Ball.—How many balls have you had? What is the shape of a ball? Name one thing you can do with a ball. Name another. Do girls like to play ball? What would they rather do?

Paper.—What is the color of paper? Is it hard or soft? With what sort of pencil do you write on your paper? What kind of marks does it make? What do you write on your paper?

My Mamma.—What is your mamma's name? How many children has she? What is the color of her hair? What kind of eyes has she? Does your mamma look old to you? What does she do for you?

A Walk.—When did you take a walk? Who went with you? Where did you go? Name two things you saw. Name two sounds you heard. When did you get back? What kind of day was it?

Leather.—Where do we get leather? Is it hard or soft? Is it easily torn? For what do we use it? Name two things that are made partly of leather. Why do we use it for making shoes?

Shoes.—How many shoes have you on at one time? Do you know a boy who wears only one shoe? When do you like to go without shoes? What do you call them when you do not wish to say "two shoes"? Of what are they made? How are they fastened? When shoes have holes in them, what do we do? When we wear them out at the bottom, what do we have done?

Occupations

56. There should be no attempt in this grade to write on such subjects, for the reason that many of the words the pupils would be obliged to use are not to be found in their written vocabulary. They may, however, discuss them orally.

1. Name and discuss five things the farmer does.
2. Name and discuss three things the teacher does.
3. Name and discuss six things your mother does.
4. Name and discuss two things your father does.
5. Name and discuss three things the miner does.
6. Name two things the preacher does.
7. Discuss three things the gardener does.
8. Tell all the things you think the soldier does.
9. Tell what the conductor, the motorman, the fireman, does.

If desired, each of these topics may be taken up at length as soon as the pupils are able to express themselves. "What my papa does" should bring an abundant response. Other topics in which they have especial interest will be equally valuable in causing them to talk freely.

Developing Direct Address

57. Children, here is a sentence I have just written: "Tom, where is your book?" What kind of sentence is it?

It is an asking sentence.

Yes. To whom was I talking when I used those words?

You were talking to Tom.

That is right. Now, tell me, Sarah, what mark do you see after *Tom*?

I see a comma after *Tom*.

Here is another sentence: "May where is Willie" You will notice that there are no marks in this sentence. What shall we place after *May*?

We shall place a comma after *May*.

Why, Stella?

Because we are talking to May.

What shall we place at the end of the sentence, William?

We shall place a question mark at the end of the sentence.

Why, children?

Because it is an asking sentence.

It may be further developed that, when the name of the person addressed is placed at the end of a sentence, it is preceded by a comma, and that, when it is written near the beginning or in the middle of sentences second grade pupils are likely to meet, it is both preceded and followed by a comma. It is not so necessary to state rules to these pupils as it is to have them observe that such and such things are done under certain conditions. They should

frequently be called upon to form sentences in which the comma of address is to be used, as well as to punctuate those which have been placed on the board by the teacher. For example:

Mary, have you a doll?

Have you a doll, Mary?

Come, Mary, let us go home.

Have you a sister, Stella?

Let us run down to the spring, Sarah, and get a drink.

Model for Punctuating Sentences

58. A sentence has been placed on the blackboard with no marks, as:

Tom where is my top

A pupil, called upon for the purpose, says:

I think this is an asking sentence; so I place a question mark at the end. We are talking to Tom; so I place a comma after *Tom*.

It will be found profitable to furnish a model for the children to follow, for the best results are seldom obtained by haphazard methods. The teacher may have a better method than the one given above; if so, she should by all means employ it. System in school work is not everything, but the systematic teacher has much the best of the argument, other things being equal.

59. So far, attention has not been called to literary gems, nor have any been inserted in this part of the book, for two reasons: a list is given in Chapter IX which is fairly complete; and the teacher will probably find many other sources from which to make suitable selections. In general, it may be remarked that in this grade only such

poetry should be memorized as possesses attractiveness of rhythm or appeals strongly to the child mind. Mother Goose rhymes should have their place, but it will soon be found that the pupils are able to digest much more sensible pabulum, and will actually expect it. What is said of literature applies equally to music; care should be taken to select such songs as have both attractiveness and merit. And, more than anything else, strict attention should be paid to the quality of the singing. Thousands of voices are being ruined in the average public schools simply because teachers are ignorant of the principles which govern the correct use of voice and breath. If they were to suppress shouting and cultivate at all times the soft tones which tend to make vocal music thoroughly enjoyable, they could not possibly go far wrong. The teacher of the day school or the director of the Sunday School who is constantly saying "louder" should be speedily sent about his business.

Oral Composition

CONVERSATIONS

60. Conversations should consist of questions put by the teacher and answered by members of the class; or of questions asked by members of the class and answered by other members or by the teacher. Some of the subjects discussed may be:

1. *Behavior at home, in school, at church, and on the street.* The pupils have been through all such experiences, and will be glad to tell what is required of them in each of these particular situations.

2. *Important persons they know.* Of course the policeman, the postman, the doctor, the iceman, even the garbage

man, will come within this category. Pupils will take pleasure in describing the personal characteristics of these people, as well as the things they say and do. Incidents in which these various individuals have figured will interest all—narrators and auditors alike.

3. *Conduct at the table.* Here the teacher will find certain of her pupils well informed as to table etiquette, and they will assist in disseminating correct information. This can be made more realistic by dramatization, provided certain simple paraphernalia can be procured for the purpose. At any rate, she should be allowed the opportunity of giving definite instruction in this important matter.

4. *The use of polite and courteous forms.* These will include greetings and farewells suited to the time of day in which they are extended, and such expressions as *Thank you, Please excuse me, Pardon me, May I be excused from the room?* In this connection the child should be taught that he is not to use *Hello* as a salutation. Teachers find it very difficult to eradicate this inelegant term, on account of its prevalence among young and old.

REPRODUCTIONS

Reproductions should be more dignified in character than conversations, and the child should feel that he is to do something out of the ordinary when he is called upon to engage in an exercise of this kind. It will be made more effective if he is invited to the front of the room where he can be seen and heard by every one. Since the story itself has the quality of continuity, there will be no difficulty in the way other than the requisite perfection of memory. Pupils of this grade will not depart materially from the text in their choice of words. If they do so intelligently, all the better.

In addition to the list of stories to be found in the first grade work, several are appended here, for the sake of variety :

The Lark and Her Young Ones. Boston Collection of Kindergarten Stories

The Goose and the Golden Egg. *Scudder*: Fables and Folk Stories

The Ugly Duckling. *McMurry*: Classic Stories

The Cat, the Monkey, and the Chestnuts. *Scudder*: Fables and Folk Stories

The Country Mouse and the Town Mouse. *Scudder*: Fables and Folk Stories

The Street Musicians. *McMurry*: Classic Stories

The Straw, the Coal, and the Bean. *McMurry*: Classic Stories

Three Billy Goats Gruff. *Baldwin*: Fairy Stories and Fables

The Three Bears. *Scudder*: Children's Book

To these may be added stories of famous men, particularly those of our own country.

Days of the Week

61. There are — days in a week.

The first day is —.

The first school day is —.

The last school day is —.

The last day of the week is —.

We do not go to school either on — or on —.

We play on —, and we go to church on —.

In writing the names of the days of the week we begin them with capital letters. Copy the following sentence, placing the omitted words where they belong:

The days of the week are —, —, —, —, —, —, and —.

Names of the Months—Abbreviations

62. The first month is January. We may write it *Jan.* when we do not wish to write the word itself.

The second month is February. We may write it *Feb.*

The third month is March.

The fourth month is April.

The fifth month is May.

The sixth month is June.

The seventh month is July.

The eighth month is August. We may write it *Aug.*

The ninth month is September. We may write it *Sept.*

The tenth month is October. We may write it *Oct.*

The eleventh month is November. We may write it *Nov.*

The twelfth month is December. We may write it *Dec.*

These short forms are called *abbreviations*. You notice that a period is placed after each one. When you spell an abbreviation, you are to mention the period as well as each of the letters, thus: *Capital J-a-n-period; capital F-e-b-period, etc.*

EXERCISES

Why do we not need an abbreviation for March, April,¹ May, June, or July?

In which month were you born? Can you write its abbreviation?

Complete the following sentences:

I was born on the ——th day of ——.

Mary was —— on the ——th of ——.

Memorial Day comes on the ——th of ——.

Roses come in ——.

Halloween comes in ——.

School starts in ——.

Independence Day is on the ——th of ——.

The ——th of —— is St. Valentine's Day.

Christmas comes in ——.

¹ Letter writers frequently use *Mar.* or *Mch.* for March, and *Apr.* for April, but such forms are not sanctioned by the press.

Thanksgiving Day comes in —.

The new year begins with —.

Some Other Abbreviations

63. When we write a man's name we usually place *Mr.* before it. We read this abbreviation *Mister*. When we write the name of a married woman we place *Mrs.* before it. We read it *Misses*. The person who comes to cure us when we are ill is called a *doctor*, and we use the abbreviation *Dr.* when we write his name. If we do not wish to write all of the word *street*, we may use *St.*, but this is to be done only on envelopes and in the headings of letters. We should write the whole word in our compositions. Now let us see if you are able to use the proper abbreviations in the following sentences:

My father's name is — — —.

My mother's name is — — —.

When I was ill, — — — cured me.

— John Smith, 144 Grant —.

Composition

THE HORSE

64. The appended statements are to be completed on paper after there has been a general discussion of the physical features and domestic qualities of this animal. The pupils may be encouraged to add a sentence or two by way of describing the horse they know.

The Horse.—A horse has — feet. He wears shoes, and they are made of —. In summer he eats —, —, and —, and in the winter he eats —, —, and —. He is very —, and he can carry people on his —. He hauls heavy loads in —. He lives in a —. I know a horse whose name is —.

Blackboard Composition

65. As used here, this term implies a contribution of sentences on the same subject by a number of individual pupils. In case these sentences suggested are not in logical order, the teacher may write in another place those which do not fit in well at the time they are given, and thus reserve them for future use. The others are written in the space intended for the composition. The process of selecting sentences so as to make the story naturally continuous may be beyond the understanding of the average second grade pupil, but it is certain that some of the children will be able to tell which of two or more sentences should be written first; and that, of course, constitutes of itself a knowledge of orderly arrangement. The following exercise will serve as an example:

Children, we are going to write about the hen today. May, can you tell me something about her?

A hen has two wings.

Now, Jack, it is your turn.

She has a tail made of feathers.

I have written those two sentences. Nellie, what have you to say?

She lays an egg almost every day.

That is a very good sentence, Nellie, but I do not think we have told enough about the hen herself yet. We must finish describing her before we tell about the eggs; so I shall write your sentence over here. We shall not forget it when the proper time comes.

A child ought to understand the principle involved in finishing one thing before going to another, and he should be taught that such a principle applies to description as much as to anything else.

Blackboard Signs

66. As soon as the pupil has acquired a written vocabulary of sufficient scope to express simple thoughts, he may be required to place given words in sentences without specific directions, particularly when the teacher is occupied with another class. Thus:

hear (.)	no (.)	new (?)	to (.)	Tom (?)	is (?)
here (.)	know (?)	knew (.)	two (?)	snow (?)	are (.)

When the pupil sees the word *hear* with a period after it, he understands that he is to write a telling sentence containing *hear*; and when he sees *two* followed by a question mark, he knows he is to place that word in an asking sentence. This exercise is peculiarly adapted to drill in homonyms, but it can be used, of course, with any desired words. It also has a certain disciplinary influence, which consists in having the pupil obey a written or an implied command. Accustomed heretofore to oral dictation, he suddenly discovers that there is another way of being told to do a thing. This is the same call to obedience expressed in a different manner, and it gives him a pleasurable sensation of power to know that he is able to recognize either or both calls and to act accordingly.

Festival Occasions

HALLOWEEN

67. Previous to this time the second grade pupil has learned to write only a few words which he can combine with any marked degree of intelligence; and if he attempts written composition of any length, he will meet with perplexing situations. It is advisable, therefore, to have the festivities of this occasion described conversationally,

although many of the difficult words may be placed on the blackboard so that he may learn to recognize them by form as well as by sound. In the list are *Halloween*, the inevitable *pumpkin*, the names of the games he plays and of the sweetmeats that are prepared for his delectation.

THANKSGIVING DAY

This should be largely oral; but, as the pupils are now capable of doing more written work than they did during the preceding month, they will be able, with the help given them by an enthusiastic teacher, to form many short but expressive sentences relating to this season of thankfulness. Just how far both oral and written exercises are to be pursued will depend upon the wishes of the teacher and the abilities of the children, but it is better to err on the side of scantiness if an error is to be made at all. The blackboard composition may serve as a compromise. In this they will see the results of their expressed thoughts brought to view as by magic—they commanded it to be done, and it was done. Under the heading of “History and Geography,” research may be made into the origin of Thanksgiving Day and into the lives of the persons connected with it; but that is the business largely of history and geography. Language has to do only with the manner and the quality of the expression involved.

blue

blew

68. Teach the correct application of these homonyms, as illustrated in the following sentences:

The sky is ———.

The wind ——— my hat off.

Name five things that are blue, and use each of the names in a sentence, thus:

My dress is blue.

Can you name three things that *blew*? Place each of the names in a sentence, thus:

The whistle blew at seven o'clock this morning.

Review

69. Fill blanks in the following sentences with words that will make good sense:

The children — their lessons.

They — them yesterday.

This is a — top. I have just bought it.

I can — the engine whistle.

— is James now.

I must — my lesson neatly.

Samuel did not do — when he hit his little brother.

— the baby asleep?

— the kittens awake?

— Tom a new kite?

— the boys had recess?

I do not — this boy.

That poor man has — money.

Composition

I AM A DOG

70. Children, we are going to play a game today. The name of this game is "I Am a Dog." You are to imagine that you are a dog, and then you are to tell me about yourself. After a while we shall write what you say. Who will begin?

I have a head.

All right, Samuel. Now, Mary.

I have a tail.

That is good; but can we not unite these two sentences into one? Will you try, Jack?

I have a head and a tail.

Fine! Suppose we write that sentence before we do anything else. Now that you have finished, who can tell me more about this game?

I have two eyes.

Very well, Grace. Now, Jennie.

I have two ears.

Joe, can you put these two sentences together?

I have two eyes and two ears.

That is correct. We shall write what Joe has said; but be careful how you spell *two*. What can you say next?

I have four paws.

By the way, Richard, what can you do with your paws?

I can dig with them.

You may write these two sentences. What is next?

My name is Jack.

Splendid! All may write that. Who will be next?—You, Harry?

I wag my tail when I am glad.

Excellent! Now write that sentence. Let us have one more, Julia.

I bark at night to keep bad people away.

That's a pretty hard sentence. Julia, but I think we can manage it. Now, children, we shall be through with our game when some one who has done very good writing has read the whole story for us. Samuel, your paper looks nice; read what you have.

I AM A DOG

I have a head and a tail. I have two eyes and two ears. I have four paws. I can dig with them. My name is Jack. I wag my tail when I am glad. I bark at night to keep bad people away.

This method of teaching composition has a number of advantages. It enables the teacher to know exactly what her pupils are doing and to keep track of their spelling and punctuation. It provides for a certain amount of originality, for they are encouraged to suggest the sen-

tences to be written. Even if some of them do not take part in the discussion and are not able to form acceptable sentences, the mere copying of what others have said may lead later to an expression of their own thoughts.

Want of space forbids further exemplification. The same plan may be followed in describing such animals as the *cat*, the *horse*, the *cow*, the *rabbit*, the *hen*, the *mouse*, the *rat*; and such objects as a *dime*, a *kite*, a *knife*, an *orange*, a *lump of coal*, a *shoe*. Do not attempt the "game" too often. Good judgment should determine when it ceases to be a game.

A Letter to Santa Claus

71. By the time the holidays are within sight, the children will be wildly anxious about Christmas, and they will be delighted to put their wishes and expectations on paper. Here, again, the supervisory work of the teacher comes into play. Of course all the little correspondents will desire to make as good an impression on their mythical benefactor as they possibly can, and they will be glad to avail themselves of the services of their instructor. Even in the first grade there will be some who can tell their patron saint what they want from him when he makes his appearance; and no trouble will be experienced in obtaining expressions of thought from those of the second year; the main difficulty will consist in culling from the wealth of material a sufficient amount to tell what the pupil is eager to have told and yet remain within proper bounds.

A few judicious questions will direct him, and the corrected and copied product may be hung up in the school-room or taken home for inspection by the parents. Remember that the question method is valuable for these reasons:

it has a directive effect in the formation of sentences and it brings about continuity of thought, two qualities of composition sadly lacking even among children who are old enough to have long since discarded the Christmas myth. Perhaps of all seasons of the year this is most delightful to the child, and full advantage of that fact should be taken to bring forth his thoughts in abundance. When he shall have been able to understand and appreciate the pleasure of giving as well as of receiving, his letter should be directed toward asking gifts for those who have not been so fortunate as he.

Christmas Notes

72. Between schoolmates these may take the place of gifts, and should contain some pretty sentiment, original or otherwise. They may be inclosed in envelopes, which should be addressed properly and sent through the medium of a letter box kept by the teacher.

Valentine Notes

73. It is encouraging and gratifying to note that through the influence of the public schools the ugly comic valentine is rapidly becoming offensive to public taste. Pupils are being taught that it is a thousandfold better to send a schoolmate something which will cause him pleasure than to give him that which will call forth feelings of anger and resentment, to say nothing of the harm done the artistic side of his nature. Expressions of friendship and good will should be cultivated at this season, and the efforts of the little people often result in surprisingly delightful compositions. A pupil in the first grade of one of our public schools once wrote the following rather

sentimental valentine to his ladylove: "You are the brightest star in all the world to me." While such productions are exceptional, they are not at all impossible. At any rate, the custom of writing and sending valentines gives to every pupil, bright or dull, the opportunity of showing what lies within the realm of his thoughts and emotions. These may be sent in the same manner as Christmas notes, decorated as the writer chooses and accompanied by valentine cards.

Additional Occasions

MOVING DAY

74. By this time the pupil's stock of written words has increased so greatly that it can be applied to more extensive undertakings; therefore we need not wonder if he is able to describe with some degree of freedom and detail many of the pleasures and disasters connected with a change of residence. If necessary, the teacher may place on the board a list of words related to the occasion, among them *house, horse, wagon, cellar, parlor, kitchen, load, furniture, mattress, picture, bureau*. It may be better to do this than to write or spell words as the pupils call for them, for when they experience the pleasure of having one question answered, they often contract a fever for asking many others; and the fever is usually contagious. An oral discussion should precede the written exercise. If the class as a whole is not sufficiently advanced to write independently, the blackboard composition should be tried.

MEMORIAL DAY

Employ the blackboard composition. Pupils are likely not to find the subject so attractive as that of moving day. Of course, their thoughts will be of a more elevated char-

acter, but that will be a hindrance rather than a help to freedom of expression. If there are to be general exercises of a patriotic order in the school on or prior to Memorial Day, the writing of the composition should precede them. Some descriptions fall flat because they are attempted after the event has occurred. The novelty attending the affair no longer exists, and interest therefore ceases. This assertion is not to be considered a sweeping one, for in numerous instances previous description is impossible. The discriminating teacher will know what to do in these cases.

MEMORABLE BIRTHDAYS

Such are those of favorite poets and famous men. For the second grade it is sufficient to mention that of Longfellow, of Lincoln, and of Washington, and for obvious reasons the celebration in every case will be brief and simple. Since practically all information furnished will be derived from sources outside the pupil's knowledge, the work will naturally come under the head of "Reproduction." He will not have many definite thoughts of his own to express, except as a matter of belief in what his teacher has told him or has read to him; but, since he will be obliged to use more or less of his own stock of words in reproducing the story, the exercise is mentioned in this connection. Use the blackboard, giving the best pupils in the class the privilege of placing their own sentences where they belong in the composition.

Contractions

75. The second grade pupil uses a great many contractions in his conversation, but there will be little call for them in his written work. He should of course be made

familiar with their formation and correct spelling, and with that purpose in view the following method is presented:

Instead of saying "I am here," what shorter form of this sentence can I use?

You can use "I'm here."

Very well. I shall write these two sentences so that you may observe the difference between them. What have I omitted in the second sentence?

You have omitted the letter *a*.

Did I use anything in its place?

You used the apostrophe.

When you spell *I'm*, do not forget to name the apostrophe, thus: *Capital I-apostrophe-m*.

Here is another sentence: "I will go with you." Say it in a different way.

I'll go with you.

I have written your sentence on the board. Instead of saying "I will," you said what?

I said "I'll."

What letters did you leave out?

I left out *w* and *i*.

What did you use in place of them?

I used the apostrophe.

Spell *I'll*.

Capital I-apostrophe-l-l.

Let us see what changes of this kind we can make in each of the sentences I am about to write for you:

He is not well today.

Boys do not like to play jacks.

Stella does not wish to be disturbed.

Tom cannot find his hat.

She is a good speller.

We will try to find the ball.

Subjects for Composition

76. A few of these topics may serve for written compositions, but it will probably be found that oral treatment is to be preferred for the most part. The use of special devices in this kind of work will add much to the enjoyment of the pupils.

The Baby Bird. What it comes from—the size of eggs, varying from the humming bird's to those of the ostrich—how the baby bird is fed.

The Hen. If possible, supply pupils with cut-out pictures of the hen. Require them to tell something about this fowl—about the hatching of the eggs—about the food that is given to chickens—about the other food they eat, and how they obtain it.

A Story of a Pet Hen.

A Story of the Bees. The pupil should name the different kinds of bees in each hive, and tell what each does.

Tray. The story of a greedy dog who took a bone from a little dog and started home with it. In crossing a stream he saw his shadow in the water, and thought it was another dog. He made a snap at it and dropped the bone. If thought best, the question method of developing this subject may be used.

A Story of a Kitten.

Wool. The story of how the fleece on the sheep's back becomes the clothes on our backs.

A Story of a Pet Dog.

How I Pleased My Mother. The description of an act of service that afforded pleasure to the parent.

The New Year. Among the young there is always a joyful feeling attending the arrival of a new year. To those

of us who are much farther on in life comes the question why this should be true; but it is true; and here is the opportunity to impress lessons of importance upon the child mind through the medium of composition. The pupil should be taught—and through the teaching he may be enabled to express the axiom—that time is hurrying him into scenes of higher activities and duties; that the New Year is a period when every person should “take stock” of his present opportunities and make resolutions for the future; that the joy of doing should include doing for others as well as for himself. Of necessity much of this will be oral, but out of it all will come expressions which the child can place on paper.

The Description of a Picture. This may be oral or written, but in either case teach the pupil that it sounds monotonous to begin each sentence with *I see*. It will be a good plan to forbid its use entirely on certain occasions.

Mind Pictures. Now, little people, close your eyes tight. I am going to paint a picture that the eyes in your mind can see; then I want you to paint it over for me. Your brushes will be *words*, and I know you will do well.

“There’s a merry brown thrush sitting up in a tree,
He’s singing to me.”

“Down the chimney St. Nicholas came with a bound.”

“And ere the early bedtime came
The white drifts piled the window-frame,
And through the glass the clothes-line posts
Looked in like tall and sheeted ghosts.”

There are many such bits which may be used, and very soon the little artists will be able to tell what they see, enjoying every phase of the pleasant work.

What Tom Saw at the Circus	Winter
How to Make a Kite	My Playhouse
What I Saw on My Way to	A Fruit I Like
School	What Spring Brings
A Talk on Rain	The Dandelion
A Walk in the Woods	Robinson Crusoe's Pets
Description of the Cow	Jack Frost as a Painter
A Visit to the Farm	What the Robin Told Me
What I Do on Saturdays	Hiawatha and Nokomis
An Errand	The Golden Rule
An Indian Wigwam	Our Hands
A Study of the Apple	The Study of a Butterfly
Going to the Woods	A Fish (with cut-out picture)
A Study of the Golden-rod	The Blacksmith
Sunrise and Sunset	Coverings of Animals
What the Sun Does	A Study of the Fly
Hiawatha's Pets	My Baby Sister

CHAPTER III

THE THIRD GRADE

Outline of Work

77. 1. Review of preceding work, with especial attention to what the pupil needs in his daily exercises
2. The contractions *I'm, I'll, I've, we're, we've, we'll, you're, you'll, you've, it's, he's, she's, doesn't, don't*
3. Abbreviations: *Mr., Mrs., Dr., St., Ave., Jan., Feb., etc.; in., ft., yd., pt., qt., bu., etc.*
4. Capital letters
5. Homonyms
6. Synonyms
7. The pronouns *I, he, she, we, they*
8. Plurals: the general principles which apply to the formation of regular plurals; some of the common irregular plural forms, as *mouse, mice; leaf, leaves; knife, knives; shelf, shelves*
9. The correction of faulty language expression
10. Possessives: the most simple forms, particularly of the singular number
11. The apostrophe in contractions and in words denoting possession
12. Quotation marks
13. Letter writing, including the preparation of the envelope
14. Reproduction
15. Dramatization
16. The diary
17. Study of poems

78. Much of what has been said in the preceding chapter regarding language exercises and composition work is just as applicable to the third grade. Indeed, for many years, if not throughout the common school course, children will continually find difficulty with the simplest language forms. Only daily drill can bring about a familiarity that means final, permanent adoption. But the time has come when the learner will be expected to be more ambitious in his sentence building. He has been constantly making the acquaintance of new words, and these are to be used in the expression of his growing thoughts. His intelligence is becoming deeper and finer, and he will bring it into play upon new combinations. Phrases will creep in; his sentences will include the compound and even the complex. He should be encouraged and trained along this line, although never beyond what he can do with understanding. Oral discussion should precede the written work, as has already been suggested, and it will be well to remember that this department of language teaching is not often overdone. Generally speaking, pupils write too much and talk too little. Discuss broadly so that they may have abundant material from which to choose.

A Poem for Study

TWO LITTLE ROSES

79.

One merry summer day
Two roses were at play;
All at once they took a notion
They would like to run away!
 Queer little roses,
 Funny little roses,
To want to run away!

They stole along my fence;
They clambered up my wall;
They climbed into my window
To make a morning call!
Queer little roses,
Funny little roses,
To make a morning call!

—*Julia P. Ballard.*

The pupils will readily appreciate the quaint humor and conceit of this selection. After learning it, they may be required to write answers to such questions as the following:

When were the roses at play?
What notion did they take?
Where did they go first?
Why did they "steal along"?
Where did they next go?
And then where?
Why did they do this?

There are scores of poetical gems that may be used in this grade, and the teacher will do well to look the ground over very carefully. Only those that are likely to prove of real interest to the child should be chosen. The movement and the rhythm should be of a lively character, for poems of that kind are learned almost at sight.

Technical Terms

80. I am thinking about something. Can you tell me what it is? No. Why? Because I have not yet used any words to tell you my thought. I saw an airship yesterday. Now do you know what I was thinking about? How? From hearing my words. They told you my thought. It sometimes takes but one word to do that, but oftener it takes more. The word or words which

state or tell a thought are called a *sentence*. If they merely *tell* what you are thinking about, they are called a *declarative* sentence. If they ask a *question*, they form an *interrogative* sentence. Hereafter, then, you will call them by their grown up names. That is, instead of saying, "This is a *telling* sentence," you will say, "This is a *declarative* sentence"; and instead of saying, "This is an *asking* sentence," you will say, "This is an *interrogative* sentence." Besides, you have been calling this mark (?) a *question mark*. For the future you will call it an *interrogation point*.

EXERCISES

Which of the following sentences are *declarative*? Which are *interrogative*? What name do you give the mark that follows a declarative sentence? What do you call the mark that follows an interrogative sentence?

Mary has a beautiful new dress
Do you know when the postman passes this box
In which of these houses does Julia Thorpe live
It has become so dark that I cannot read any longer
I do not know where I have laid my book
These toys are made of what
"It is I" is a declarative sentence

The Imperative Sentence

81. Here is a kind of sentence that is used very often in talking to children. Your teacher, you think, is always telling you to do a certain thing, or not to do some other thing; and very often you feel that your mother is just as hard on you as is your teacher. The sentences they employ are called *imperative* sentences because they are used to command or request. Select from the following list those that *command*; those that *request*.

Fred, please close the door.
Hand me my hat, John.
Come here, Mary, and tell me what you have been doing.
Be so kind as to pass me the butter.

Here are the skeletons of twelve imperative sentences; complete them.

- | | |
|--------------------|-----------------------------------|
| — studious. | — your nails. |
| — the table. | — quietly. |
| — your fan. | — your meals slowly. |
| — your hair. | — not — tardy. |
| — to your lessons. | — every one kindly. |
| — to your room. | — me a letter as soon as you can. |

Select imperative sentences from your reader.

There are persons whom it is not proper for you to command. In such cases you make a request or an entreaty. Make a series of the names of those you should request, and place it in a sentence. Construct a sentence in which you make an entreaty.

The "I Like" Game

82. This composition device serves to introduce the complex sentence; at the same time it gives the pupil an opportunity to express what he likes and to say why he likes it. Some of the words he will need to use may not be familiar to him, but they will be learned readily while he is interested. The novelty of this feature of composition work may soon wear off, but by that time it will perhaps have served its purpose.

Tell me something you like and why you like it.

- I like candy because it is sweet.
- I like oranges because they are juicy.
- I like kittens because I can play with them.
- I like Mary because she is kind to me.
- I like books because they contain nice pictures.
- I like flowers because they are beautiful.
- I like to play ball because it is a fine game.

Require the pupils to tell why they like or love the following: a tree; father; Santa Claus; a doll; a knife; a favorite playmate; the postman.

Development of the Phrase

83. Each of you may write a sentence telling where John walked.

John walked in the park.

John walked to school.

John walked in the woods.

John walked around the square.

Ask the pupils to write a sentence telling where the bird flew; where John threw the ball; where mamma put the baby; where father went this morning; where the mouse ran; where the mouse was caught; where the bird builds its nest; where the hen lays her eggs.

The phrase, as a very important constituent of the sentence, deserves careful study in both reading and language work. The pupil may be taught to use the term itself understandingly. The following sentences should be completed by the insertion of phrases that make good sense:

I found this book —.

The young people took a walk —.

The handle — is broken.

The price — is twenty-five cents a yard.

A peck — costs fifty cents.

Mary purchased a ring —.

Mrs. Holder laid her bracelet —.

The sun sets —.

“Jumble Sentences”

84. There is a certain value in having pupils form a sentence from a number of words written in irregular order. It is, however, a test in ingenuity rather than in thought training. A few examples are appended, and others may be added if the exercise is found to be a useful one.

Pencil, the, desk, on, ~~lie~~, the
 Sister, for, your, Charles, wait
 Pleasant, Sarah, have, a, you, did, walk
 Marbles, cent, I, give, two, for, will, you, a

threw through

85. John — a snowball today.
 He — it at a man.
 It missed the man and went — a window.
 Samuel — a piece of paper into the fire.
 We walked — the park.
 The rat ate — the floor.

buy by

86. Papa, please — me a pencil.
 He stood — the side of the road.
 I cannot — any candy, because I have no money
 — studying hard you will learn fast.
 We — potatoes — the bushel.

sent cent

87. Mamma — me to the store for tomatoes.
 The paper costs one —.
 John was — to school in time, but he was tardy.
 I will give you a — for two marbles.
 The teacher — Harry home for an excuse.

did has done have done had done was done

88. Here are some words, children, that may give you trouble; but remember that *did* is a strong word, and therefore needs no other word to help it tell what it wishes to tell. *Done* is a weak word, and when we use it in a sentence we must station a helper beside it. These helpers are *has*, *have*, *had*, *was*. Now let us see

if you can place the right word in these sentences, remembering that *did* needs no helper, and that *done* always does:

Tom — his work well.

The work was — early this morning.

I — this piece of work after I had — the other.

How did you do this, Will?

I — it easily.

After their task was —, the boys went out to play.

went has gone have gone had gone

89. *Went* needs no helper, but *gone* does. Its helpers are *has*, *have*, and *had*. See what you can do with these sentences:

John — to school at eight o'clock.

Mary has — to the store.

George had — before she started.

William and Mary have — to the park.

They — yesterday.

Has Mrs. Stone — to market?

came has come have come had come

90. *Came* is a strong word; it needs no helper. *Come* does, and its helpers are *has*, *have*, *did*, and *had*. Let us try to use these helpers in the right place:

The children — from school at four o'clock.

Mary has — with Blanche.

Tom did not — home for his supper.

The boys have just — in.

He had not — when I left the house.

Words for Review

- | | | | | | | |
|-----------------|------|------|------|-------|---------|------|
| 91. knew | saw | no | here | their | write | sent |
| new | seen | know | hear | there | right | cent |
| was | is | by | blue | won | threw | |
| were | are | buy | blew | one | through | |

Contractions

92. Since contractions are of frequent occurrence in the readers, the pupils will of course be familiar with them; and, although in composition of a dignified character they are somewhat out of place, they are habitually employed in conversation; hence it will be well to have them used in sentences. Among the most common contractions are the following:

don't	I'm	he's	I'll	she'll	wouldn't
can't	you're	she's	you'll	it'll	couldn't
isn't	they're	it's	he'll	we'll	shouldn't

Series

93. Children, tell me two things you know about the orange.
It is round and yellow.

That is right. Now tell me three things about it.
It is round and yellow and sweet.

The word *and* is used twice in your sentence, and that is more times than is necessary. Let us take the first one away and place a comma in its stead. When we do that we must also place a comma before the last *and*. Let us see how the sentence looks now.

It is round, yellow, and sweet.

Who can tell me three things about an apple?

An apple is soft and red and juicy.

Good; perhaps Jack can tell me what to do with this sentence.
Look at the other before you speak.

I'll rub out the first *and* and put a comma in its place.

Well, you have done that. What is next?

I will place a comma before the last *and*.

Jack has answered correctly. Now, look around the room for three objects you can see, and place their names in a sentence, doing exactly as you did before. Who are ready? May, Willie, and Julia may read their sentences in turn.

I see a cap, a coat, and a handkerchief.
I see an apple, a pencil, and a desk.
I see a book, a vase, and a window stick.

These are just what I wanted. Now, I wish you to write in a sentence the names of three things you like, leaving out the first *and* and placing the commas where they belong. This time, Joe, Samuel, and William may read their sentences.

I like apples, peaches, and candy.
I like honey, grapes, and cake.
I like books, school, and dogs.

Review of Homonyms

94. Their teacher is standing over there.
Come to me. Are they too big? May I go, too?
The two boys were too sick to come today.
The wind blew the blue kite into the tree.
Did you hear me tell you to come here?
I have a new coat. I knew she was sick.
I did not know that she had no pencil.

Observe that the word *too* has two significations. When it means *also*, a comma is used to separate it from the preceding word. The mark following it will depend upon the position of *too* in the sentence.

The Apostrophe

95. Here is a book. Do you know whose book it is, Tom?
It is John's book.

You must learn how to write such words as *John's*. We place a small mark, called an *apostrophe*, between the *n* and the *s* to show *whose* book it is. I am going to try to find out whether or not you understand what I have told you. Here are three words, *May*, *Sarah*, and *Tom*. Do the same with them as I did with the word *John*. I am sure you will succeed. I notice that

almost every one has done the work correctly. We shall next place these words in sentences. Read yours, Joe.

May's hat is on the hook.

How did you write *May's*?

Capital M-a-y-apostrophe-s.

Why did you add *apostrophe-s*?

I did it to show *whose* hat it is.

I am going to write some sentences that I wish you to copy. Remember to put the apostrophe in the proper place.

Willie borrowed Edwins book.

Is this Marys doll?

The babys rattle is broken.

My teachers name is Miss —.

Pupils should be required to construct original sentences, using given words in the possessive case. Oral description of writing possessives should be in accordance with some fixed form, as:

John's shows *whose* book; so I write it capital *J-o-h-n-'s*.

Words from the Reader

96. Teachers are generally very successful in having their pupils place in sentences words selected from their reading lessons. This serves two purposes: it aids in thought expression, and it helps to make plain the meaning of new words. The pupil who is regularly called upon in an exercise of this kind is likely to have no trouble in telling what he knows and in telling it well.

Composition

97. Children, I wish you to write for me three sentences about your mamma. You must begin each sentence, as you have already learned, with a capital, and if it is a declarative sentence you must end it with a period. Marie, what have you written?

Mamma makes my dresses.

Mamma is kind to me.

Mamma sends me to the store.

How many times have you written *mamma*, Marie?

I have written *mamma* three times.

Suppose I were to tell you that once is enough—how would you write those sentences? What word could you use instead of *mamma*?

I could use *she*.

That is all right. Now read your sentences.

Mamma makes my dresses.

She is kind to me.

She sends me to the store.

I shall now ask you to write for me three sentences about your papa; but you are to make one of them an interrogative sentence. Are you ready, Ruth?

Papa bought me a sled.

He took me out for a ride.

Was he not kind to me?

You could not have done better, Ruth. We shall now hear what some of the others have written.

It is not enough for the teacher merely to point out the mistakes. She is building a firm foundation for the coming superstructure only when she takes care that her pupils rectify their errors and faithfully follow her suggestions. The rule that they must not repeat in close connection such words as *mamma*, for example, is to be impressed in a manner that should make it unnecessary to have the work repeated in succeeding grades. They should be led to place their sentences so that the sequence of time and of thought is preserved. Now is the time to form habits of correct expression, even if a comparatively narrow range is covered. This course of procedure does not really limit the mental horizon of the child, but it does beget an harmonious and pleasing arrangement of words and sentences,

matters which are most desirable in composition work but not always thought of in earlier years.

Dramatization

98. It is at this period that character acting should be very effective. The children have advanced sufficiently beyond the ability of first and second grade pupils to grasp the requirements of the situation with ease, and so to enter into the spirit of the play without a great deal of suggestion from the teacher. Stories from history, from myth-land, and from fiction may be acted to a reasonable extent; but, best of all, the pupils may be taught to dramatize the everyday experiences of their elders without the vexations that belong thereto. They may go to the store; they may pay a visit to a friend; they may rent a house from the landlord; they may have a moving day; they may even attend a "show"; but in all these experiences there must be the element of dialogue to bring out their powers of expression, as well as to make them feel that they are doing something really worth while. Much of the success of dramatization will depend upon the enthusiasm and the versatility of the teacher; and a sincere effort on her part in this direction will repay her many fold.

Letter Writing

99. It is probably in the third grade that the pupil obtains his first actual experience in letter writing. True, he may have indited "letters" to Santa Claus, which may or may not have been intelligible to that perspicacious old gentlemen, but his attempts have been very crude. He is now to receive training in some simple technical

features that are suited to his needs at this time, and others will follow as he is able to grasp them. Considering that his written composition work has been of the most elementary character, it cannot be expected that his letters will be more than mere notes, but they will mean much to him. They will be evidence in his eyes that he has done something of importance, and he should be encouraged in that feeling.

Children, we shall write a letter today. To whom would you like to write this letter? To whom but to mamma? And so to her you shall write. We may commence our letter in this way:

Dear Mamma:

Let us place this mark (:) after *Mamma* and then we shall be ready to begin the real letter. What do you wish to say first, May?

I am sitting at my desk in school.

That will do to begin with. Jack, will you tell us what to say next?

I thought I would write you a letter.

That is good, and I think we shall all write these two sentences, for this is to be a letter that we can take to our mammas. What shall we write next, Sam?

I love you, mamma.

Surely that is a fine sentence, and I know you can all write it. What shall we have next, Sarah?

I tried to do my best today.

All may copy that. William, you may tell us the next sentence.

I wish to help you when I go home.

When you have written that sentence, we will close our letter; but there are two other things to do before you have finished. On the next line you are to place these words:

Your loving son, or,

Your loving daughter,

and on the last line you may write your name. Jack's letter will now look like this:

Dear Mamma :

I am sitting at my desk in school. I thought I would write you a letter. I love you, mamma. I tried to do my best today. I wish to help you when I go home.

Your loving son

Jack Thomas

100. However far joint composition in letter writing as outlined above may be carried, there must come a time when the pupil will be obliged to search for his own material. This period should be approached gradually, because the child would otherwise run wild in the form and arrangement of his expression. It is all very well to talk about spontaneous composition, but in general results it cannot be compared with the supervised work that is being done by teachers who understand their business. The child leans upon his instructress, as a matter of course. She encourages him to tell his thoughts, and he does so freely, but instead of allowing him to put them down in a haphazard manner, she shows him the best form in which to clothe them, and thereby assists in the establishment of good habits. With such supervision as that just hinted at, the results are sometimes wonderful.

The pupil may next be led to write to his father, to a playmate, and to a relative whom he knows well. The letters thus produced will have practically the same wording, and should serve their intended purpose for a time, but the writers will not be satisfied to have this method of composition continue. They will want something that can be considered their own property, but even this kind of letter writing must be supervised.

After the name of the person to whom the letter is to be written has been determined, the teacher passes from pupil to pupil, asking this and that one what he thinks would be

a good thing to say to the supposed recipient of his letter. A large fund of information is thus gathered, to which all in the room have contributed, and from which each one may choose what suits him. In the early stages of this work it may be a more feasible plan to place these sentences, or the most suitable of them, on the blackboard, and from them the pupils will make their selections. They will probably desire to add other statements, subject to the approval of the teacher.

The plan of correcting mistakes at the time of their occurrence is the very best for children of this age, and, indeed, for those much farther advanced. It takes place when they are most interested in doing their work properly, and the corrections will have a better effect than would be the case if the letters were taken up, examined hours later, and returned after the writers had begun to think of something else that is mentally nearer to them than what they did yesterday or the day before. Impression is what we must create if we are to produce desired results with pupils in any line of study.

Heading of the Letter

101. It is presumed that the pupils each day write the names of the month and of the day of the month in one or another of their exercises. This makes them familiar with date writing, and there should be no difficulty in teaching the heading to be used. The following will suffice:

Pittsburgh, Pa.	or	Pittsburgh, Pa.
May 14, 1910		May 14, 1910

Should it be found necessary to include the residence of the pupil, the heading may be written thus:

163 Center Avenue
Pittsburgh, Pa.
May 14, 1910 .

It will be observed that there are no punctuation marks at the ends of the lines, except in the case of abbreviations, and that all items of the heading begin in the same vertical line. This style has been quite generally adopted by the leading business firms of the country, although many prefer to use the older, and equally correct, style of heading. For example:

163 Center Avenue
Pittsburgh, Pa.
May 14, 1910

Numbered streets should not be indicated by figures when they are likely to be confounded with the number of the residence, unless a distinguishing mark is placed between the two. A prevalent and uncouth habit is the writing of a small *th*, *nd*, *rd*, or *st* after certain numbers and a little above the base line. There is no warrant for this, and it should be discouraged by the teacher for that reason as well as on the ground of its unsightliness.

The Envelope

102. For practice in writing addresses, have the pupils draw envelope outlines of the size desired. The first line of the address should be placed a little below the middle of the envelope, the object being to confine the writing within a space that can be readily covered by the eye without effort. According to an approved style each successive item should begin in the same vertical line as the first, experiments having shown that pupils produce better results in writing addresses thus. Business economy requires that there shall be no punctuation marks at the ends of lines except in the case of abbreviations. While the Post Office Department advises the writing of the names of states in full, there is no pressing necessity for this

when there is scarcely any likelihood of confusion. Note the following illustrations, which include both styles of arranging the address:

Mr. Henry W. Oliver
342 Sansom St.
Detroit, Mich.

Miss Constance E Gow
Park View
Maryland

Mrs. Samuel Parkison
1056 S. Tenth Street
Denver, Colorado

Master George Darsie
Lipton P. O.
Stark County
Ohio

The Value of Letter Writing in General

103. One form of composition that is indispensable to all ages and conditions is the letter. It is not always realized by the teacher that millions of grown people, among them those of education if not of culture, seldom write anything else. Every one is called upon at one time or another to perform epistolary work; but who ever does anything else in the way of composition? The lawyer, the lecturer, the teacher, the preacher, the author, the reporter, the editor, the members of the literary club; but these combined make up a very small percentage of the adult population.

Since, then, the letter is the only sort of original writing which the masses of the people attempt, it must be evident to the thoughtful that the principles which govern its preparation should be thoroughly studied and practiced in the schools. Particularly is this true of the parts of the letter and of the writing of the envelope address. The teacher will find that persistent work in these respects will repay her many fold. A special point of instruction should be the address. Plain writing, horizontal lines, a placing of the various items that will bring about symmetry and

balance are three important considerations, and these should be dwelt upon with greater insistence from grade to grade, because the pupil develops skill in doing such things as he grows older. Consequently, the longer systematic practice is postponed the later the desired standard will be attained.

Illustrative Material

104. The majority of teachers turn their worn-out readers over to the janitor, who usually consigns them to the furnace, thus depriving the children of the use of the pictures, which are destroyed with the books. It is an easy matter to cut these pictures out, and almost any pupil will be glad to help. They may be classified, placed in envelopes, and laid away for suitable occasions. When a composition subject has been assigned, a picture may be selected from this store that will serve as an appropriate illustration and adornment. For example, the teacher may ask her pupils to write about "Jack and His Sled." Her stock will certainly provide pictures that will answer admirably for Jack; and, in case those of sleds are not obtainable in that manner, advertisements cut from the daily papers in the winter season will furnish all that will be needed. In general, it may be said that where there is the will to provide material for this and other kinds of composition work, the way can usually be found.

Study of the Northland

105. The winter months will serve as an appropriate period for the study of the Northland and its people. An Eskimo village may be constructed on the table by the use of cotton for the snow, glass over blue paper for the ice, and clay for modeling the igloos, the sleds, the animals,

and the Eskimos themselves. The pupils should be taught something of the life of these people, the food they eat, the clothing they wear, the animals they hunt, the dogs they own, the value of the latter to Arctic explorers, and other related things. The picture of an igloo in the upper left-hand corner of each paper will make the entire work all the more realistic. Answers to the following or similar questions will bring to light what they have learned of this subject:

- This is a picture of what?
- What is an igloo?
- Of what is it made?
- The hole in front is used for what?
- How large is it?
- Would you like to live in an igloo? Why?
- Do you think an Eskimo would like to live in your house? Why?
- What does the Eskimo eat?
- What does he wear?
- Is he larger or smaller than the men you see on the street?
- What do you believe is the cause of this?
- Do you think the Eskimos are as clean as Americans?
- Of what use are their dogs?

A Poem for Study

THE VIOLET

106. Down in a green and shady bed,
A modest violet grew,
Its stalk was bent, it hung its head
As if to hide from view.

And yet it was a lovely flower,
Its colors bright and fair;
It might have graced a rosy bower
Instead of hiding there.

Yet there it was content to bloom,
In modest tints arrayed;
And there it spread its sweet perfume
Within the silent shade.

Then let me to the valley go,
This pretty flower to see;
That I may also learn to grow
In sweet humility.

—Jane Taylor

Have the pupils memorize this poem, employing sufficient discussion to make the meanings of the words clear and the sentiment of the poem thoroughly understood.

What might have been used instead of *stalk, modest, lovely, content, bloom, silent, arrayed, perfume, view, shade*? Is there any objection to using *scent* for *perfume*?

Where did the violet grow?

Why is it said to be *modest*?

What cultivated flower is closely related to it?

What should we learn from this poem?

Dictation Exercises in Possessives

107. Mary's mother is ill today.
I saw that man's hat fall off as he boarded the car.
On Sam's seventh birthday, his father gave him a new sled.
I did not see you at Jane's party last evening.
I know of a bird's nest that has four eggs in it.

Dictation Exercises in Address

108. Were you at school today, Tom?
Yes, I was there, May.
Does Grace go to school, Tom?
No, she is too little, May. She plays all day.
What do you do in school, Tom?
I read and write and study arithmetic, May.
Tom, did your sister stay at home with the baby?
Yes, May, she did this morning.

Water

109. Place these questions and partial statements on the blackboard; require the pupils to answer or complete.

Where does water run. Where does it come from?

We use water to ——. We use it to ——. We also use it to ——.

What is ice? What is it good for?

What is steam? For what do we use it?

Why should we be careful about the steam from the tea-kettle?

Composition**SNOW**

110. Have the pupils write an answer to each of the following:

Snow falls in what months?

Which is the heavier, snow or rain?

Which falls faster?

What makes snowdrifts?

What is one use of snow?

What is another?

What is a third?

Why do you like snow?

When does it make the best snowballs?

In what way does the presence of snow make work for people?

Is that a good thing?

Snowballing

111. In a conversation after the writing of the composition on "Snow," the teacher should avail herself of the opportunity to give instruction regarding proper behavior in one of the most enjoyable as well as most troublesome of

winter sports. It should be in conversational form because it is a subject about which children are by no means ignorant. They are therefore in a position to answer many questions asked by the teacher, and they are fair enough to state in unequivocal terms what is right and what is wrong. Discussion will make an impression for good, and it should cover such questions as the necessity for school rules; the rights of pedestrians and other passers-by; the danger to property; what is permissible in the sport; and what the law of courtesy demands.

Reproduction

112. There is such a wealth of stories suited to the third grade that the pupil should have a fair chance to hear or to read many of them, even though he may not reproduce all of them. They may be culled from various sources, such as mythological, legendary, fairy, and historical. A suggested list follows:

- How the Camel Got His Hump. *Kipling: Jungle Book*
- How the Elephant Got His Trunk. *Kipling: Jungle Book*
- The Story of William Tell. *Baldwin: Fifty Famous Stories Retold*
- Arachne, or the Wonderful Weaver. *Baldwin: Old Greek Stories*
- Pocahontas. *Baldwin: Fifty Famous Stories Retold*
- The Fisherman and His Wife. *Grimm*
- The Frog Prince. *Grimm*
- The Fox and the Crane. *Baldwin: Fairy Stories and Fables*
- The Hare and the Tortoise. *Baldwin: Fairy Stories and Fables*
- The Milkmaid and Her Pail. *Baldwin: Fairy Stories and Fables*
- The Dog in the Manger. *Baldwin: Fairy Tales and Fables*
- Five Peas in a Pod. *Andersen*
- The Golden Touch. *Hawthorne*

The Story of Noah. *Bible*

The Story of Joseph. *Bible*

The Story of David and Goliath. *Bible*

The Fox Who Lost His Tail. *Baldwin: Fairy Stories and Fables*

Special Events

113. These will include Halloween, Thanksgiving, St. Valentine's Day, Lincoln's Birthday, Washington's Birthday, the birthday of a favorite poet, and Memorial Day. Most of the work required of the pupils should be oral, for the reason that the various descriptions are too lengthy to be treated in satisfactory written form. In case the latter is desired, let the sentences be short and connected and written under the directing hand of the teacher. The real object of the observance of these special occasions is to arouse interest in the events themselves and in the lessons hinging upon them. To burden the child with written detail will probably have the effect of causing him to wish that there were no such things as special occasions, particularly if he knows he has to write about them every time they occur. The proper course to pursue will be to give a small amount of written work as a synopsis of what has been learned orally.

Composition

OUR BABY

114. What is so bewitching as a baby? All children, even the boys, love babies, and the pupils will be delighted to write about them. Have each member of the class procure the picture of one and paste it in the upper left-hand corner of his paper. Exactly what effect the presence

of this picture will have on the thoughts of the writer is not altogether determinable; but it will certainly influence his enthusiasm as well as the trend of his story, and should prove an inspiration to him.

A Diary

115. Devote the language period for one week to the writing of a diary. On Monday the teacher may explain what the phrase "keeping a diary" implies, what thought is to be given to it each day, and what in general is to be recorded. On each of the following days the writing is to be done on scrap paper, the teacher passing from pupil to pupil and pointing out mistakes as they are made. After this work has been completed, let it be copied for inspection or examination. Parents will doubtless be interested in this type of composition and should be given the privilege of reading what their children have written.

The Farmer

116. Do you live in the country? If not, have you ever visited country friends? Do you know that the farmer is one of the busiest of men, and that his tasks are greater in number than those of almost any other person? Do you think you would like to write something about the life he leads? If so, relate what he does in spring, summer, autumn, and winter. Name some of the animals to be found on the farm, and tell what is done with them. Explain what is meant by *crops*, and enumerate the most important of them. Mention the trips the farmer is obliged to make. Describe his amusements.

teach

taught

117. Who — you now?
 Who — you last year?
 Mary — Joe how to add.
 Miss Miller has — two years in this school.

Pronouns

118. Pronouns are another source of worry, the more so because, even when the pupil has learned the proper form, he will employ the erroneous one through fear of ridicule or for some other reason. In learning to use the correct forms of *I*, *he*, *she*, *we*, a game may be played after the following fashion:

A pupil retires from the room. The others choose one of their number, and when the absent one is called in he is to guess who has been chosen. He asks, "John, is it Mary?" John replies, "No, it is not she." "Mary, is it Albert?" "No, it is not he." "Ora, is it you?" "Yes, it is I." The value of the game consists simply in the planting of a seed; the more it is cultivated the more deeply it will take root. The pupils will probably go out into the school yard and say, "Yes, it is me"; but they have had the knowledge impressed upon them that that is the incorrect form, and knowledge is at least half the winning of the battle.

Who is crying, you or —?

It is —.

Who is knocking at the door?

—.

Is that you, John?

Yes, mamma, it is —.

Who would like to go to the woods this afternoon?

—!

It was — who broke her slate.

Punctuation

119. It is advisable to give drills in punctuation in order to keep certain principles pertaining to that feature of language work fresh in mind. A pupil, for instance, may write a dozen compositions, and not be called upon in all that time to use the comma of address. Have the following written from dictation:

Were Harry and Samuel at school today* mother
No they were not there today
Will Harry be able to go tomorrow Yes
Does he wish to stay at home
No he wishes to go as soon as he is well enough
He does nothing but worry scold and cry while he is sick

Quotation Marks

120. Pupils of this grade should know something about quotation marks, but it is not necessary to confuse their minds with complicated forms. Their attention may be called to the presence of broken quotations in their readers, and, to some extent, these may be studied; but there is no necessity for difficult exercises. Sentences similar to the following may be given for practice:

Mother said to Henry please give me a drink
I have no money with me said father
Where is my slate asked Ernest
Miss Stanton inquired William where were you yesterday
Well John how did you do today asked his father

Distinguishing Words

like love

121. We are going to study two words that we use very often. One of them is *like*, and the other is *love*. I feel sure that you

know enough of the difference between them to finish these sentences:

I love my —.	I like —.
I love my —.	I like —.
I love my —.	I like —.
I love our —.	I like —.

Now, Jack, from these sentences, do you think you can tell me what you *like*?

I like things.

And what do you *love*?

I love people.

Do you love every person?

No, I think I only *like* some people. I like the ones I don't know very well. I love the people in my family.

That is the way, exactly. But we should *love* to do some *things* that it is right to do, as you shall see very shortly. I shall place some sentences on the blackboard for you to finish by filling the blanks:

I — my father, mother, brothers, and sisters.
 I — sweet oranges.
 I do so — to skate.
 I — John because he is such a sensible boy.
 I — God because He is my Creator and Preserver.
 I — my country and her flag.
 I — my neighbors because they are nice people.

Synonyms

122. Make no attempt to use the word *synonyms*. The statement that certain words are so nearly alike in meaning that one of them may be substituted for another will be sufficient explanation. Have the pupils examine the following sentences with the view of changing each of the italicized words for one that has the same signification:

The minister *talked* to us for a long time.

The sheep *jumped* over the fence.

This is a *pleasant* day for walking.

They are a *jolly* set of boys.
 His face was *flushed* with anger.
 Fido *scampered* off to meet his master.

As a continuation of this exercise, select from the reader sentences which contain words replaceable by others of similar meaning. Remember that a knowledge of synonyms is a valuable asset in language work.

sit sitting sat has sat have sat

123. *Sit* is a very troublesome word. Not only does the ordinary child have an almost irresistible inclination to substitute *set* for it, but the average grown person is afflicted in much the same way. In this case the *helper* artifice is not available, for the past tense and the past participle are identical. Memory is the faculty to be depended upon in the use of these forms. Of course the child may be told that when he *sets* he must *set something*, but the mischief is usually done in oral language before he thinks of such artifices; furthermore, a multiplicity of rules is likely to confuse him.

Exercises similar to the following may be given:

I am —— at my desk.
 May —— next to me.
 I was —— by the fire when Joe came in.
 He —— down beside me.
 Have you —— on the bank of the river?
 Can't you —— still, Joe?

knew known

124. *Knew* is strong; *known* is weak. *Knew* needs no helper; *known* does. Some of the helpers are *has*, *have*, *had*, *was*, *were*, *is*, *are*. The pupil may be led to observe that a great many of these weak words end with the let-

ter *n*; and this will serve to guide him in his choice of forms to combine with the helpers.

Have you — Marie long?
I have — her for two years.
Did you — her before she came to this school?
Yes, I — her for some time before that.
John has not — his lesson once this week.

Homonyms

125. The following sentences are to be completed by selections from the homonyms in Section 91. They may be given at any time considered advisable.

Who — the games?
Pittsburgh — —, and Chicago — the other.
Do you — Mr. Smith?
—, I do not.
Where do you — your butter, Mrs. Sankey?
I — it at the grocery store — the church.
Jack — the ball, and it went — a window.
Who is standing over —?
Jane and Julia are going with — parents to the picnic.
Mamma has — me to the store to buy a pound of butter,
but I lack one — of having enough to pay for it.
Why are you standing —?
I am standing — to — the band as it passes.
There was a — dress on the line, and the wind —
it off.
It is not — to — a composition carelessly.
Samuel said he — where the — store was, but he
could not find it when a stranger asked him to do so.

Possessives

126. In the sentence, "May's hat is on her desk," you will notice how the word *May's* is written. Remember to spell it *Capital M-a-y-apostrophe-s*. The apostrophe is used to show that the *owner* of the hat is *May*; in other words, it indicates

possession. Find the name of the owner in each of these sentences, then rewrite, placing the apostrophe where it belongs. You may use this form by way of description:

“May’s hat is on her desk.” The owner of the hat is *May*, so I write the word, *Capital M-a-y*’-s.

Jacks brother is a young man.

Who robbed the birds nest?

Mr. Rankins barn was burned last night.

I cannot find the babys bonnet anywhere.

I am sure that is Katies pencil.

Will you find out if fathers lunch has been prepared?

Proper Verb Forms

127. As a drill in the use of troublesome irregular verbs have the pupils write an answer to each of the following questions:

Where did you see Tom yesterday?

How did John do his work Saturday?

When did Mr. Jones come home?

How did Miss Summers sing last Tuesday evening?

How often did the fire bells ring last night?

Why did you know your lesson so well this morning?

When did you write to your mother?

How hard did the wind blow last night?

Where did the player throw the ball?

Where did Miss Watkins teach last term?

How many apples did you eat at the picnic yesterday?

When did you draw this picture, Marie?

Where did this flower grow?

The Writing of Dates

128. Newspaper usage decrees that when the number of the day follows the name of the month in the writing or printing of dates, the terminations *st*, *nd*, *rd*, and *th* shall be dropped. *Boston, Mass., July 23, 1923*, is preferable to

Boston, Mass., July 23rd, 1923. In other cases, the terminations are retained. Have the pupils complete these sentences:

I was born on the — day of December.

The Declaration of Independence was signed on the — of July, 1776.

July —, 1776, was our first Independence Day.

I think I can be with you on the —.

Abraham Lincoln was born February —, 1809.

Formation of Plurals

129. How do you usually make a word mean more than one? With that rule in mind, make *boy, cat, monkey, hill, house, sofa, chimney, cane, step, shoe*, mean more than one.

Explain how you change *baby* so as to make it mean more than one.

Apply that rule to *lady, city, lily, library, peony, cherry, copy*.

How do you make *knife, wife, life* mean more than one?

John has two —.

All the — in the village are mothers.

Eight — were lost in the railroad accident.

How do you make *loaf, shelf, leaf, self* mean more than one?

I wish to get three — of bread.

Our cupboard has four —.

Sam tore two — out of his book.

We are going to divide the cake among our—.

How do you make the word *mouse* mean more than one?

Father caught two — in a trap.

How do you make *man, child, woman, tooth, foot* mean more than one? After you have made the necessary changes, place each of these words in a sentence.

The Use of Let

130. This modest word is much abused by that bold intruder, *Leave*. Remember that *let* has the meaning of

allow, permit. Discuss the matter with the pupils, using the appended sentences as a basis:

Will you —— me go with you tomorrow, mamma?

—— the boys have all they wish to drink.

—— me alone, for I wish not to be teased.

Our teacher —— us play five minutes longer.

You may —— Fido come with you.

The principal would not —— us go out to play because the yard was wet.

Hereafter I shall try to use “——” more and “——” not so much.

Blackboard Composition

I AM A LION

131. Let each pupil imagine himself to be the animal that is being described; the resulting feeling of personality will make him much more earnest and interested. For the sake of variety, certain of the children may be permitted to write single sentences on the board, and from these the teacher will make the selections, subject to the approval of the class. Orderly arrangement should be the motive in this part of the work.

The same method may be employed with each of these subjects at proper intervals:

I Am a Fly

I Am a Cent

I Am a Goat

I Am a Mouse

I Am a Bird

I Am a Horse

Our Flag

132. What are the colors of the American flag? Where is each color to be found? How many stripes are there? How many of each color are there? How many stars are

there? What do the stripes stand for? What do the stars stand for? Of what is the flag made? Why should we love the flag? Where do we often see it?

The Duel

133. What is a duel? How many persons does it take to fight a duel? With what do they fight? Why do they fight? If they fight with their fists, what do you call them? Tell why it is wrong to fight duels.

Learn the poem, "The Duel," written by Eugene Field. You will enjoy it. After it is learned you will be able to describe the characters in that duel, why they fought, how they fought, and what at last happened to them.

Story for Reproduction

THE PIED PIPER OF HAMELIN

134. This is a very attractive tale, and the pupils of the third grade will be interested in hearing it read. It may be reproduced by chosen members of the class who recite parts of it serially, or it can be dramatized with good results.

Completion of Sentences

135. This should prove a good exercise for the stimulation of thought. The pupils are told that they are going on a journey and that their teacher is going with them only part of the way; the remainder they must travel alone. Their concern should be to reach the end in safety—the complete sentence will tell the story.

John's mother told him
Take me
Mary rode
The postman
As Julia started to school

Why do you
Tom said
There are twenty-four
Give us this day
May I

Comparison

136. No definition of this word is to be given, nor, indeed, is the word itself to be used. An illustration or two will suffice to indicate what is to be done. Each sentence is to be completed by the insertion of the proper form of one of these words: *long, sweet, short, healthy, good, heavy, tall, bad.*

Grace is — than her sister.

A yard is — than a foot.

Iron is — than coal.

An inch is — than a foot.

Honey is — than milk.

This cloth is of a — quality than that.

John is a — boy than Thomas, because he is never sick.

This writing is — than the other.

was were were you you were

137. — Mr. Thomas at home last evening?

Yes; both Mr. and Mrs. Thomas — at home.

— you at the picnic last week?

No; but my brothers — there.

You — absent from school all of last week.

Yes; for I — too ill to go.

— all the boys on hand to play the game?

No; Mike and Tim — not there.

Proper Prepositions

138. Proper prepositions include *at, into, on, beyond, beneath, over, between, across, in*. Fill the blanks in the following sentences with the correct words:

I stood — the flag.

The cat is — the table!

A black cloud hung — the city.

Mary lives just — the church.

I shall stay —— home today.
 I put my hand —— my pocket for some money, but I
 found none there.
 I am going —— the street.
 What have you —— your hand, mother?
 I shall divide this cake —— you two boys.

draw drew (has, have, had, was, is) drawn

- 139.** The pupils of this room are ——ing from life.
 They —— something every day.
 Yesterday they —— the picture of a pumpkin, and after-
 ward wrote a composition on the same paper.
 This picture must have been —— with much care.
 Have you ever —— the likeness of a friend?
 I have just —— a picture of a cat, but it does not
 look very much like one.
 George has —— many beautiful country scenes.

Monkeys

140. Think of one monkey you have seen. What was it doing? Think of another. What was it doing? Tell how one of them was dressed, if it was dressed. Why does an organ grinder sometimes carry a monkey with him? Do you think he is kind to it? Would you like to have a monkey for a pet? Why? Tell some things monkeys do that would make them undesirable as pets. Tell a story of a monkey. Be careful about periods and capital letters.

Some Composition Subjects

- 141.** An account of the story which you think is the best in your reader
 Kindness Shown to an Animal by its Owner
 Some Ways in Which a Girl May Be of Use to her Mother
 Some Ways in Which a Boy Can Be of Use about the House
 How a Girl Plays "Jacks"

How a Boy Plays "Marbles"

The Study of the Most Common Nuts

The Study of Favorite Birds

The Study of Wild Creatures: such as the rabbit, the beaver, the fox, and the bear; also the crow, the oriole, the duck, and any others well enough known to be of interest to pupils of this age.

The Study of Cotton (It is not difficult to obtain specimens, and the subject should be attractive to children of this grade.)

How to Take Care of the Teeth

How to Take Care of the Hair

How to Conduct One's Self at the Table

A Walk in the Park, and What I Saw There

The Nearest Way to the Post Office

How We Made Our Garden

How the Squirrel Prepares for Winter

The Rainbow

The Trees in the School Yard

The Earth's Two Carpets

The Grasshopper

A Fruit I Like

Tests in Third Year Work

142. Write an imperative sentence containing *John*.

Write an interrogative sentence containing *was*.

Write an interrogative sentence containing *were*.

Write sentences containing *rode* and *road*.

Write a sentence containing a series at the beginning; one at the end.

From dictation:

Two boys found a boy's cap in the street.

The children's papa is not at home.

Mamma said, "Minnie, you have soiled your dress."

Use *seen*, *saw*, *threw*, *thrown*:

Harry — John as he — the ball.

The boy was — as he — the ball.

I have just — some food to the chickens.

Use *no, know, knew, known, new*:

We have — this man for a long time.

I — we were to have a — lesson.

I — I have — money to buy a — dress.

Write abbreviations for *Mister, Misses, Doctor, September, January*.

Write five sentences about your baby sister, or about some one else's.

Answer in complete sentences:

How do we buy salt? Where do we buy it? Where does it come from? Why do we put it on meat? Where do we put the salt when we make ice cream? Could we get along without salt?

Tell in three sentences three things you know about ice, using that word but once.

Punctuate:

John shut the door

Shut the door John

Please John shut the door

Draw the outline of an envelope three inches by six inches, and write on it "Miss Mary Stanton, Annapolis, Maryland." Indicate the position of the stamp.

Write to your mother a letter of five or six lines, telling her anything you think will be of interest to her.

Punctuate from dictation:

I have cents dimes marbles and jacks in my pocket

Complete the following expressions by adding two or more words:

Bring me

We took a walk

Where have

The newspaper

Mrs. Mason's baby

Tom is taller

CHAPTER IV

THE FOURTH GRADE

Outline of Work

143.
 1. Review of preceding grade work
 2. Distinguishing words
 3. The study of synonyms
 4. Punctuation, including the use of quotation marks
 5. Additional irregular verbs
 6. The study of poems
 7. Letter writing, including the parts of the letter
 8. Homonyms
 9. Paragraphing
 10. Reproduction
 11. Composition work: the diary, skeleton stories, outlines, list of topics
 12. Incidental use of *subject*, *predicate*, *object*
 13. Lessons in courtesy and morals

144. By the time the pupil has reached the fourth grade he is in a position to do composition work of a more dignified character than he has done heretofore. He has improved in continuity of thought, and his sentences hang together fairly well. He has materially increased the scope of his vocabulary, gaining at the same time some power in the use of synonyms. While he should still have much practice in oral composition, it will be found that written work is gradually becoming a more important factor than it was in former grades. This will necessitate

care and precision in the preparation of all that is assigned him to do, and these requirements imply the retention of certain rules and principles that he has already learned, as well as the acquirement of other essentials that will be used in his future work.

Quotation Marks

145. A more extensive knowledge of this subject is now required, and the books used in school may furnish the material for study. Broken quotations will form part of the work, but they should be made as simple as possible. The following sentences will serve as models:

Will you be ready for me when I call? asked Stella.

Yes, replied Marion, I shall be ready for you.

Here, said the gardener, is where I planted the flower.

The gardener said, Here is where I planted the flower.

Francis, said Anna, where is my hat?

Somebody has said, Honesty is the best policy.

Punctuation

146. No printed or written literature can be read with any degree of freedom or exactness unless the necessary punctuation marks are present, and many costly mistakes have been made because of faulty work in this respect. Pupils should realize that manuscripts must not be handed to the teacher until the punctuation has been scrupulously attended to. Thorough revision will often prevent errors in capitalization and the consequent uniting of two or more sentences into a sentence which is apparently single. Here, the daily reading lesson may be utilized as a means of cultivating observation in regard to the employment of these marks by some such method as the following:

John, read the first sentence in the second paragraph. Now close your book. With what mark does the sentence end? How

do you remember that? Do you recollect seeing a comma? After what word does it occur? Why was it placed there? Are there any capital letters in the sentence? Give the reason or reasons for their use.

A study of what is done by trained writers in the matter of punctuation should lead pupils to make use of the same principles in the preparation of their own manuscripts. Have the children punctuate and capitalize these sentences correctly:

is captain smith at home misses smith
julia and virginia are in town today but tom jack and joe are
in the woods
mary said mother can you find my black hat
colonel samuel p black 1520 poeahontas street norfolk virginia
dear friend susan (salutation)
the teacher inquired clyde where is your excuse
the most common vegetables are potatoes beets tomatoes and
onions
mother and father have gone to niagara falls

Synonyms

147. Rewrite, substituting for each italicized word one which means the same thing:

Mrs. Jacobs *speaks* very *rapidly*.
Sam *collected* the stones into one *pile*.
“Grace,” *inquired* Miss Simpson, “were you *ill* yesterday?”
Here is a very *clumsy* fellow.
Jake *discovered* a rat in the woodpile.
Mamie *proceeded* to school quite thoughtfully.
We *purchased* a few articles at the sale today.

Dictation Exercises in Contractions

148. Since I’m not sure that I know my lesson this morning,
I’ll study it a little longer.
I’ve to get three things at the store.
It’s too late for us to be out.

I play with Joe. He's my best friend.
 Don't forget to call for me in the morning, Frank.
 That's the very word I wanted.
 Can't Fred run faster than Tom? No.
 Haven't you played this game before?
 What's the matter with Emma? She's crying.

A Note to Your Teacher

149. Suppose that your mother is ill and that you are obliged to remain away from school for a few days. Write a note to your teacher, explaining the cause of your absence, and send it to her by a classmate. You are not to be told what to say, and you must therefore be very careful to use the best forms of language possible. When this is done, fold the note, write the teacher's name on the outside, and in the lower left-hand corner place the words, *Kindness of*, followed by your classmate's name.

A Note of Thanks

150. A relative has given you a knife as a birthday present. Write him a letter, acknowledging its receipt. State why you appreciate such a gift and what you expect to do with it. In writing this exercise you will remember what uses can be made of a knife as well as the harm that can be done with one. Use the regular heading, salutation, and close.

A Study in Pronouns

151. — am to blame, for it was — who did the mischief.
 Is it — who are to play with us?
 Was it — who wanted you to go with her?
 Who is to play with him, you or —?
 There go William and Mary; — and — are my best friends.
 Was it — or — whom you asked to bring you the book?
 Repeat the following forms daily for a month, individually and in concert:

Is it I?	It is I.
Is it we?	It is we.
Is it he?	It is he.
Is it she?	It is she.
Is it they?	It is they.

Some Troublesome Verbs

tear	tore	(has, have, had, is, was)	torn
wear	wore	(has, have, had, is, was)	worn

152. The word *tear* is very familiar to you because you use it so frequently, and it is just as familiar to your mother for reasons which you can readily state. If you damaged your dress *yesterday* by tearing it, how would you describe your act? Of course you would use the word *tore*, and this we call the *strong* word because it expresses action without the aid of a helper. Now, suppose the action just described happened a *minute* ago—how would you explain it to your mother? Naturally, you would say, “Oh, mamma, I ——— my dress!” Here it requires two words to describe the action, because one of them is so weak that it cannot do so alone. Can you tell what the *weak* word is? The other is the *helper*. Can you tell what it is?

Then we have another word very much like *tear* in sound, and it has a *strong* and a *weak* form. Can you name each of them?

Carefully study the following sentences so that you may be able to supply the missing words:

Can you ——— this piece of cloth for me?

I ——— as tough a piece this morning.

See, I have just ——— this one.

May's dress was ——— by a nail.

I shall ——— my new hat tomorrow.

I have ——— mine already.

Straw hats were not ——— so early as this last year.

After I have ——— this suit a little longer, I shall give it away.

eat	ate	(has, have, had, is, was)	eaten
steal	stole	(has, have, had, is, was)	stolen

153. Will you help me ——— this orange?

No, thank you; I have just ——— one.

Harry ——— his breakfast alone this morning, for all the others had ——— theirs before he got up.

The ice cream was ——— by the boys, and the bananas by the girls.

People who ——— are called thieves.

The hungry man — a loaf of bread, and after he had — it he — it.

Did any one — the diamond?

Yes, it was — by an acquaintance of the owner.

Synonyms

154. Rewrite, changing the italicized words:

The farmer boy has to be very *industrious*.

The mills of Youngstown *make* articles from steel and iron, and *send* them to other cities.

I do not *consider* that a fair question.

The hired man is a very *lazy* fellow.

There is a pupil in our room who always *stammers* when he *attempts* to talk *fast*.

The *atmosphere* of Pittsburgh is sometimes full of smoke.

More Synonyms

155. Each word in the first and second columns has a synonym in the third or fourth column. On the basis of similarity in meaning, place them in pairs and use each word in a sentence.

collect	cheat	permit	edge
border	damage	gather	mimic
extravagant	jump	injury	build
behavior	find	wasteful	leap
imitate	allow	conduct	forgive
construct	pardon	discover	deceive

Distinguishing Words

may **can** **might** **could**

156. — I take the baby for a ride, mamma?

Sarah asked her mamma if she — take the baby for a ride.

Her mamma said she — if she — get back early.

When Sam asked for permission to leave the room, he said, "Miss Stanton, can I be excused?" What should he have said?

State what you think *may* means. What does *can* mean?

Might and *could* are generally used in the same sense as *may* and *can*.

Composition

157. Write from eight to ten sentences telling what you do after school. Be certain that words are not repeated too often, and that your sentences are so closely connected as to make a pleasing story.

A Loaf of Bread

158. What does the farmer do to the ground before the seed is sowed?

How is it smoothed?

How is the grain put into the ground?

Is it necessary to cultivate the ground after the wheat is sowed?

When the grain ripens, how is it cut down?

What is next done with it?

What is a thresher?

After the threshing, where does the farmer take the wheat?

Why is flour white?

What is the brown part called, and what is done with it?

What does your mother do first when she makes bread?

What is used to make bread rise?

What name is given to the mixture before it becomes bread?

If it does not rise, how does it taste when it is baked?

Tell me something about the baker.

Reproduction

159. Read to the pupils the story of the goose that laid the golden egg. After a discussion of the tale and the discovery of its moral, have the story reproduced on paper.

Distinguishing Words

learn teach

160. *To learn* means to receive instruction; *to teach* means to give instruction.

The teacher does not — her pupils; she — them.

I cannot go with you, for I must — my lessons.

Who —— you to solve the problem in that way?

Miss Stanton —— me, and I —— it in a very short time.

A boy has to be —— to swim, but no one ever —— a duck to do so.

Tom is —— his brother to swim, and the latter is —— very fast.

Review of the Comma

161. Sarah please bring me your book.

Whose hat is this Tom?

Come here Stella for I wish to talk to you.

Hats caps belts and shoes are kept at Moore's store.

The most common vegetables are radishes potatoes turnips and carrots.

Altoona Pa. May 31 1902

Nellie wishes me to go but I have not the time.

Singulars and Plurals

162. Change the following sentences so that the subjects shall become plural:

A fox has a tail. A monkey was found in the tree. A mouse was caught in a trap. One goose costs two dollars. The shelf is very clean. This knife is sharp. My penny was lost. The roof was blown off by the wind. A piano is a very costly instrument. A tomato is first green, then red.

163. Rewrite, substituting a synonym for each of the italicized words. Rewrite once more, changing each italicized word for one of opposite meaning if it can be done consistently:

This is a *lovely* rose.

Mr. Jones is a *wealthy* man.

I *hurried* to school.

My lesson is *difficult* this morning.

The boys in Room One are *small*.

How *fast* you walk!

What *fine* weather we are having!

The Hudson is a *broad* river.

We have no *dull* pupils in our room.
Some of the boys are *quicker* in their lessons than the girls.

Composition—I Am a Fish

164. Imagine you are a fish. Describe what you did when young; what you saw; how you were once caught by a hook, and how you escaped. Oral discussion, as usual.

lie lying lay have lain has lain

165. Here are some words which often cause difficulty, but I believe that, when you have had time to think about them, you will be able to use them correctly. Let us see how and where we may *lie*. We lie in bed; we do not *lay* in bed. Write another sentence in which we can use the word *lie*.

We lie on the floor.

We lie on the lounge.

We lie on the ground.

If we did these things yesterday or last week, we use *lay*.
Let us have sentences of this kind.

We lay on the floor yesterday.

We lay on the lounge last night.

We lay on the ground last summer.

Lain is one of those words that need helpers. I shall now give you several sentences for study, and I am sure that with a little thought you can supply the correct forms:

Marie — in bed almost every morning until eight o'clock, but yesterday she — until nine.

I am — on the bench, and am too tired to get up.

People who — in bed so late are likely to grow lazy.

The injured man — where he fell.

The pencil — on the floor until Charles picked it up.

The sick girl has — on the lounge by the window every day this week.

— still, baby, and go to sleep.

Do not — on the ground, for you may catch cold.

Have you often — beside the creek?

Describing Actions

166. I am going to do two things, and I wish you to tell me about them in one sentence. Are you ready, Marie?

Miss — walked to her desk and picked up a book. What is the only punctuation mark you used?

I used only a period.

I shall now do three things, and in describing them you must be careful of your marks. Remember to use *and* but once. What have you, Tom?

Miss — walked to her desk, picked up a book, and wrote in it.

How many marks did you use, Tom?

I used three; two commas and a period.

What did you have in this sentence that led you to use *and* but once?

I had a series.

What else had you to use on account of the series?

I had to use two commas.

Description of actions is pleasing to pupils because it arouses and sustains their interest. Used properly, it breaks up the habit of employing the word *and* too often and serves to give practice in the making and punctuating of the series.

Describing a Person

167. I shall ask you to write four sentences about the person you love most. There are several things you should not do when you describe either a person or a thing. Do you know what one of them is, May?

You have told us not to use his name too often.

Yes, that is right. What else, Ernest?

You have said not to make the sentences too much alike.

Can you think of anything else, Joe?

You have told us not to use more than one *and* in a sentence.

That is a very good rule for little people, although you will be allowed to use more when your sentences, like you, become larger. Now let us go to work. You have finished first, Philip, so you may read.

“I love my mamma most of all. I love her because she is good and kind to me. I love her because she gets me ready for school every morning. I love her because she is so nice.”

Ah, Philip, the compositions that are done first are not always the best. I wonder what Philip said that is not quite right. Will some one tell me?

His sentences are too much alike.

He said the same thing four times.

Sarah, you were not so quick; I think I shall try you next.

“I like Marie because she is always so pleasant. She is not rough in her play, and she never scolds. She has brown hair and blue eyes. Marie is my best friend.”

A Game

168. A conversation about games takes place first. A little is said about each one that the different children have chosen, so as to broaden their knowledge as much as possible. Afterward, the following questions are placed on the board:

What do you call this game? How many persons play it? What do you use in the game? Name — things you do while playing the game. Why do you like it? Why do children like play better than work? Why is play good for even grown up people? Why is it not good for you to play all the time?

An Invitation

169. Write a note to a little friend, asking him or her to come to see you. State why you wish to have him or her come, and tell when you desire the visit or call to be made. The salutation should precede the note. This is

not to be considered a letter, and hence the heading may be omitted.

A Pet

170. A general discussion should precede any attempt at composition, and may be accompanied by some expression of opinion on the part of the pupils as to what they think are appropriate statements to make. They should then be asked to shape their exercise somewhat after the answers which are given the following questions:

What is the name of this pet? Where did you get it? Why was it given to you? Where do you put it at night? Why do you like it? Is it of any value to you or to any one else? Write a short story about it.

Corn

171. For a preliminary talk procure an ear of corn for study. Let the discussion include:

The number of rows of grains—when planted—how soon the stalk rises from the ground—parts of the plant—stalk—blades—position of blades—tassel—silk—ear—how the weeds are destroyed—the cultivator—the hoe—the drill—the cutter—husking—where the corn is taken—the granary.

Uses of Corn

172. What animals like it—how it is fed to them—corn meal—what is that meal used for—pone—mush—how eaten—table corn, or roasting ears—how prepared for eating—what may be told about broom corn?

It will be a good plan to give the pupils more than one day for each topic. Be sure that the work is corrected at the time it is written.

Parts of Things—Series

173. The days of the week are
The parts of a full grown stalk of corn are
The months of the year are
The parts of a bicycle are (name six)
The parts of a house are (name eight)
The parts of a wagon are (name five)
The parts of a watch are
The parts of a slate are
The parts of a chair are
The seasons of the year are
Five forms of water are
The chief points of the compass are
The parts of your teacher's desk are

Poem for Study**OCTOBER'S BRIGHT BLUE WEATHER**

174. O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather.

When loud the bumble-bee makes haste,
Belated, thriftless vagrant,
And golden-rod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;

When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields, still green and fair,
Late aftermaths are growing;

When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods for winter waiting;

When comrades seek sweet country haunts
By twos and twos together,
And count like misers, hour by hour,
October's bright blue weather.

O suns and skies and flowers of June,
Count all your boasts together;
Love loveth best of all the year
October's bright blue weather.

—Helen Hunt Jackson

Why say *suns*? Why say *together*? What is a *rival*? In what way are June and October rivals? Why should the bumble-bee make haste? Explain *thrifless*. Why is he a *vagrant*? In what way do the grapes make the lanes fragrant?

Letter Writing

175. The envelope of the practiced letter writer is always easily distinguished. The lines are straight and horizontal without any painful effort to have them so, and they occupy a position which makes the whole symmetrical. The envelope, directed by one who writes perhaps only half a dozen letters in a year and who has had little or no training in this matter, usually presents a faulty appearance. Let there be training of the proper kind and amount in drawing the exact size of the envelope to be used and in placing the address thereon.

Subject Matter of the Letter

176. Pupils may occasionally be allowed the privilege of choosing their own subjects. This usually works well, for in such cases there is seldom a dearth of thought production. Here the several qualities of continuity, equipoise of sentences, and logical development must receive attention, as they should in other grades. Then there are routine subjects on which it is expected all the pupils will write, and where expression on the part of those who are slow must be encouraged in such ways as the teacher will think best. Among them may be the following:

Write a letter to your grandmother, telling her what you did on Saturday.

Write a letter to your teacher, telling her why you have not been at school during the past three days.

Write a letter to your aunt who lives in Cleveland, Ohio, telling about the illness of your mother and her recovery, together with the hard time you had while she was sick.

Write a letter from Washington, Pa., to your mother, in which you describe the visit she has allowed you to make to your friend Ella Powers.

Write a letter to one of your friends who lives in the country, telling him or her what you did on Halloween.

Write a letter to your cousin Myra Stenger, who lives at 1302 Forest Street, Cincinnati, Ohio, telling her the good things you had to eat on Thanksgiving Day.

Write a letter to Santa Claus, telling him what you would like for Christmas, and what you want him to give some of your poor neighbors.

Write a letter to your uncle who lives in the country, accepting an invitation to spend a week with him.

Your father is away on a business trip. Your mother is about to send him a letter, and asks you if you wish to write him a

few lines to accompany it. You may tell him what you have been doing since he left home, and how much you miss him.

You have unnecessarily offended one of your playmates. Write a letter asking his pardon and telling how it happened that you lost your temper as you did.

Write a letter to one of your schoolmates, describing what you saw and what you did on the Fourth of July.

Write a letter to William Smith, Greenfield, Kentucky, whom you visited during vacation. Tell him how much you enjoyed your visit, and extend an invitation to him to spend Christmas with you.

Write a letter to Houghton Mifflin Co., inclosing fifty cents and asking them to send you a copy of "The Birds' Christmas Carol."

Your mother would like her laundress to come to your house on Tuesday instead of on Monday. Write a letter in your own name, requesting her to make the desired change.

Write a letter to a playmate who has been away from school for several days on account of illness. Tell him how sorry you are, and express the hope that he will soon be able to return.

Skeleton Stories

177. Pupils are often interested in completing a story, the main features of which have been suggested by the teacher. The following will serve as examples:

MAY'S SLED RIDE

Fred—sled for Christmas present—sister May—six years old—took her out riding—ran fast—turned corner quickly—May fell in deep snow—laughter—got on again—rode home.

THE FOX AND THE STORK

Fox and stork—good friends—fox invited stork to dinner—only soup—flat dish—stork could not eat—fox laughed—had all to himself.

Stork invited fox—had soup—in bottle—fox could not eat—stork laughed—had all to himself—lesson to be learned from story.

A RUDE BOY

Old gentleman—dressed in old-fashioned clothes—in old sleigh—passed through village—rude boys snowballed him—George one of them—called the old man names—hit him with hard snowball—struck him with stick—old man injured—finally got away—George went home—found the old man there—grandfather—had never seen him before—his punishment—lesson.

The Blacksmith

178. Have you seen a blacksmith shop? What does the blacksmith do? Name some of the things he makes. What is the forge? The bellows? The anvil? Why do you think he is called a blacksmith? Read the poem, "The Village Blacksmith," by Longfellow, and talk it over with your teacher so that you may understand it better.

A Visit to a Menagerie

179. Where was it? With whom did you go? Were you afraid? Why? What was the largest animal you saw? The smallest? Did any of them seem quiet? Did any of them give utterance to sounds? What is the language of the lion? Of the bear? Of the wild cat? Of the elephant? Of the horse? Of the mouse? Of the hen? Of the duck? Of the eagle? Of the bee? Write what you consider an interesting story about any one of these.

Bricks

180. What is the shape of a brick? How is it shaped? Of what is it made? In what is it placed after it has been shaped? How is it hardened? Describe at least three uses. What story is related in the Bible about the making of bricks? What is the man who lays bricks called?

Our Clothes

181. Use as a series in your first sentence the names of the different kinds of material of which clothing is made. What kinds of cloth are used in men's and boys' clothing? In girls' and

women's? What is the source of each? In what way do you think clothing keeps the body warm? Perhaps your teacher will tell you another way, so that you may place it in your composition also.

The Wind

182. What is wind? What is the cause of wind? What is the east wind? What does it bring? What is the south wind? What does it bring? What is the west wind? What does it bring? What is the north wind? What does it always bring? What is a breeze? What is a cyclone? What is a hurricane? Why do you like the wind on a warm day? Why is a brisk wind unpleasant in the winter? What is the wind on the sea good for? Name several ways in which it is of account on land. How fast does the wind often travel in a great storm? What harm can it do then? What effect has the wind on water?

leave let

183. A very common fault is the use of *leave* for *let* when it is intended to convey the idea of permission. Practice in such forms as the following will tend to eradicate the trouble:

Mamma, please — me go with Ernest.

I — you go yesterday, but I cannot — you go today.

Mr. Holmes wishes to — for New York tomorrow morning.

— me here for an hour; then you may return.

I do not think it is safe to — you alone, with no one near.

Do — me alone.

— the door open.

— the door stay open.

wait on wait for

184. A great many people say "wait on" when they mean "wait for." *Wait on* means to do something for a person in the way of serving him. A waiter waits *on* diners in restaurants, hotels, and boarding houses; the maid waits *on* her mistress; the clerk waits *on* his customers; but one person waits *for* another when he remains in a place until the other comes to him.

These sentences, children, will show you when you are to use one and when the other if you will but study them carefully:

Wait — me, Tom; I wish to speak to you.

Will you wait — the corner — me?

Miss Seldon is the clerk who waited — me.

Your uncle is at the table, Stella; wait — him until Mary comes in.

shall will

185. Use *shall* before *I* and *we* in asking questions; use the same word in telling what you expect to do; use *will* when you are determined to do a thing. Supply the correct words in the following sentences:

— I close the door?

— I help you with that problem?

I — start the first thing in the morning.

I promise you I — go.

I certainly — stay at home.

I — be glad to go with you.

— we take the dog along?

When we use *you*, *he*, *she*, *they*, as subjects of sentences similar to the foregoing, we should substitute *will* for *shall*, and *shall* for *will*.

— you close the door?

— you help me with that problem?

You — start the first thing in the morning.

You certainly — stay at home.

Where — you be in ten minutes from now?

Comparison

186. With the words *sweet*, *tall*, *young*, *heavy*, *soft*, *small*, *dark*, *good*, *bad*, *large*, as suggestions, complete these sentences:

This stone is — than the others.

Joe can draw a — picture than I.

Your orange is — than mine, but mine is the —

Would you prefer cloth of a — shade?

The — of the two children has the — lessons.

I shall take the — apple.

Poem for Study**A SPRINGTIME WISH**

187. Oh, to be a robin
 In the spring!
 When the fleeting days of April
 Are a-wing,
 And the air is sweet with knowing
 Where the hidden buds are growing,
 And the merry winds are going
 Wandering!

 Oh, to be a robin
 With a nest
 Built upon the budding branches—
 East or west!
 Just to swing and sway and dangle
 Far from earth and all its tangle,
 Joining in the gay bird jangle
 With a zest!

 Oh, to be a robin—
 Just to sing!
 Not to have the pain of hating
 Anything.
 Just to race the foremost swallow
 Over hill and over hollow—
 And the joy of life to follow
 Through the spring!

Isabel Ecclestone Mackay

Manners and Morals

188. Write five rules of conduct that should be observed at the table.

 Write three rules that should govern behavior in the schoolyard.

 Give three reasons why a pupil should take care of his books.

 Mention five circumstances under which you would say "Excuse me," or "Pardon me."

Explain the proper position for a pupil at his desk, and state two reasons why you think so.

If you meet Mr. Miller, which is the more polite greeting to use, "Good morning," or "Good morning, Mr. Miller"?

What are the principal forms of greeting within and without the schoolroom? Illustrate each by means of a sentence.

The Paragraph

189. No satisfactory rules can be given for paragraphing because individual opinions differ widely. What one writer considers proper material for one paragraph may be divided by another into two or more; therefore this general direction is all that is required for fourth grade pupils:

When you come to what appears to be a change in the trend of your thoughts, begin a new paragraph.

Pupils of this age are not inclined to pay much attention to the division of their written work; consequently, in most cases, their manuscripts will consist of but one paragraph.

The written conversation is a type of composition which allows no variation in paragraphing. The following exercises, arranged according to the directions given, will serve as examples:

WHAT WE RECEIVED AT CHRISTMAS

Write a conversation between two boys or two girls, in which they describe what they received at Christmas. Have each person in the dialogue speak at least six times.

If the names of the speakers are not used as the subjects of *said*, *answered*, *inquired*, etc., there is no need of quotation marks, but if the names of the speakers are desired and quotation marks are not, each separate paragraph

should be preceded by the name of the speaker underscored. It will then be taken for granted that such words form no part of the conversation, and are employed only for the purpose just indicated.

A FIRE

190. Write a conversation between two boys who are telling each other what they saw at a recent fire. Avoid the unnecessary use of "I saw." Instead of saying, "I saw the fireman," etc., say, "The fireman," etc. Undue repetition of words makes very tiresome reading.

Abbreviations

191. Fourth grade pupils should be familiar with the following classes of abbreviations, but they must remember that they are to be used sparingly in compositions. Examples are given of four kinds:

1. *Arithmetical:* *bu., bl. or bbl., yd., ft., in., rd., pt., qt., oz., lb., cwt.,* etc. (It will be observed that these begin with small letters.)

2. *Personal:* *Capt., Rev., Mr., Mrs., Dr., Col., Hon., Prof., Gen., Supt., Jr., Sr.*

3. *Chronological:* Names of months.

4. *General:* *P. O., A. M., P. M., St., Ave. or Av., Co., C. O. D., R. F. D., U. S.*

The last named division includes abbreviations of the names of states, but the pupils of this grade have need of comparatively few of these.

Generally speaking, abbreviations are largely technical in their use and application. For example, we are accustomed to seeing those of the names of days only in almanacs or calendars; those of the names of months in calendars and in the headings of letters and newspaper dispatches; those of titles and geographical names in headings and

envelope addresses; those of measures in arithmetical calculations. They do not belong definitely to general composition, and pupils should be made to understand this fact. There are exceptions, of course, but if the writer is uncertain, he can make no mistake in using the full form of the word. Use the following or similar exercises:

1. Construct a calendar for the current month.
2. Address an envelope to Professor John Weston Freedman, Kansas City, Missouri.
3.

16	—	=	1	—
100	—	=	1	—
20	—	=	1	—
4. Address an envelope to Mr. Solomon Carver, Post Office Box 129, Buffalo, New York.

Letter Writing—The Salutation

192. The pupil should now be able to employ a variety of salutations, but it is unnecessary to study more than he needs. Of course, the same principle will apply to almost all of them. For example, *My dear Father*, *My dear Mother*, or *My dear Friend* requires the last word in each to be capitalized, but not the word *dear*. They are punctuated as follows:

My dear Mother:—I received your souvenir post card this morning.

If the body of the letter begins on the next line, the dash should be omitted, thus:

My dear Father:

I have spent all the money you sent me, etc.

Pupils should observe that, since they have but one mother, it is scarcely correct or truthful to address her as

My dearest Mother. The intention of those who use it is probably to convey a greater degree of affection than the positive appears to them to afford. A moment's thought, however, will convince even a fourth grade pupil that its use is erroneous.

rise	rose	(has, have, had)	risen
raise	raised	(has, have, had, is, was)	raised

193. *Rise* means to get up; *raise* means to lift up or to make grow. Fill the blanks in the following sentences with the proper words:

The farmer — many vegetables in the course of the year, but he has to — with the sun in order to get his work done.

The river — so high that many houses were flooded.

They had already — to leave when their father came for them.

She was too badly injured to — from the ground.

The sailor fell into the water, but his companions caught him the first time he — .

He — his companion, who had fallen.

194. Arrange and punctuate the following:

Boston Mass December 31 1903

Cleveland Ohio September 9 1904

New York City June 5 1900

2512 Sarah Street Scranton Pa February 15 1906

Prof J B Stanton Columbus Ohio My dear Professor I am in receipt etc.

125 S 25th St Pittsburgh Pa July 4 1908 Mr L F Jones 4826 Euclid Ave Cleveland Ohio My dear Mr Jones

The principles here involved are not too difficult for pupils of this grade, but the greater part of their practice should be in what they or their parents are most likely to use.

Make all necessary changes in this letter :

Chicago Illinois October 20 1907 Dear Son I received your letter yesterday evening I am glad you are getting along so well in school tell your mamma that I expect to reach home on Friday afternoon your affectionate father John Waite

get got

195. Here is a word that we use oftener than is necessary. It creeps into our conversations in spite of ourselves. Let us think a little about it. John says, "I have got a dollar in my pocket." One word in his sentence should be omitted. Repeat it without that word. Now, let us make up our minds that for today we will notice how many times we use the word *get* or *got*. William, kindly lend me your knife.

I haven't got any, Miss Shepherd.

Ah, ha! I caught you that time, William. Please answer me again.

I haven't any, Miss Shepherd.

But there are times when we may use these words. Fill the blanks in the following sentences with *get* or *got*, or with any other word that may give a more particular meaning:

Harry — a ball. While he was playing with it one day, it lodged on a roof where he could not — it. He — another boy to climb up on the roof for it.

Did you — any butter at the store?

More Troublesome Verbs

196. Use these verbs correctly in filling blanks in the following sentences :

give	gave	(has, have, had, is, was)	given
drive	drove		driven
take	took		taken
shake	shook		shaken
break	broke		broken

Have you — your medicine yet, and was it well — before you — it?

Wilson is — the team today, he — it yesterday, also.

Where was the child — after it had been hurt?

The horses were — too fast.

You have — me too much change.

Do not — the string.

Excuse me; I had — it before you spoke to me.

Grant — the window with a snowball.

How did you — your arm?

I — it by falling over a barrel.

It was — once before in almost the same place.

The Pumpkin

197. Draw a picture of a pumpkin in the upper left-hand corner of your paper. Care is to be taken that in form and color it shall represent what you intend. The description of this vegetable should begin with the seed; where the farmer usually plants it; what sort of plant it becomes; some of the varieties of the pumpkin; when it ripens; a few of the uses to which it is put; its value as an animal food; its attraction for boys at Halloween.

Frost

198. Where have you seen frost? In which month does it first come? In which does it disappear? What is frost? What is the difference between it and snow? On what objects is frost most likely to collect? If the cold is not severe enough, we do not see the frost—what do we see? Why is the farmer afraid of frost in the spring? What are some of its effects? Where may frost be seen in its most beautiful forms?

Study the poem, "The Frost," by Hannah F. Gould, beginning with

"The frost looked forth one still, clear night."

Snow

199. A fourth grade boy or girl should have many interesting things to say on this subject. An explanation of the cause of snow, or how it happens that snow and not rain falls, will serve as an introduction; then may

come the uses of snow to the farmer and the gardener. The pupils will doubtless be able to demonstrate its value to themselves, and this will perhaps prove to be the most enjoyable part of the composition to them. Something may be said of those countries in which snow never falls, particularly with reference to what the people lose and gain on account of this fact.

A Ramble Along a Stream

200. Nothing can be more delightful to a boy than a ramble along a stream which affords just enough danger to be spicy, just enough attraction to make him forgetful of all else. A thousand points of interest meet his eager eye: the water, with its shallows and sudden depths; the trees, with their sweet-tongued inhabitants; the fish, with their tantalizing shyness and boldness; the lights; the shadows—here is true enjoyment for the city boy who can get far enough away from his ordinary environment to test the pleasures of a country stream. Let the girls as well as the boys write about it. If they have not had the experience of such a ramble, permit their imaginations to assist them.

After the writing of the composition, study the following poem with your pupils; both boys and girls will like it:

A BOY'S SONG

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and over the lea,
That's the way for Billy and me.

Where the blackbird sings the latest,
Where the hawthorn blows the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

Where the mowers mow the cleanest,
Where the hay lies thick and greenest,
There to trace the homeward bee,
That's the way for Billy and me.

Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

Why the boys should drive away
Little sweet maidens from their play,
Or love to banter and fight so well,
That's the thing I never could tell.

But this I know, I love to play,
Through the meadow, among the hay;
Up the water and over the lea,
That's the way for Billy and me.

—James Hogg

A Letter

201. Draw a diagram of an envelope six and one-half inches long and three and one-half inches wide, and thereon place the address of your cousin Will Hooper, who lives at 3521 Sylvan Avenue, Cincinnati, Ohio. When this has been done, write a letter to him stating that you found the book he lost when visiting you two weeks ago. Tell where you found it, and ask him how you shall return it. Add such other matters as will, in your judgment, prove to be entertaining.

Combining Sentences

202. Require the pupils to combine each of the following groups of sentences into one which shall be simple, complex, or compound:

Mary is a little girl only ten years old. She always knows her lessons.

The eagle is a very large bird. It can carry a heavy weight in its claws.

Washington was the first President of the United States. He was born in Virginia, on the 22nd of February, 1732.

I have a Newfoundland dog. He has shaggy hair. I have great fun with him every day.

It will be observed that these sentences, and others like them, may be combined in different ways. For example, we may say:

"Mary, who is a little girl only ten years old, always knows her lessons"; or,

"Although Mary is a little girl only ten years old, she always knows her lessons"; or,

"Mary is a little girl only ten years old, but she always knows her lessons."

It will not be wise to make this form of composition a task which may cause dislike if repeated too often. Just enough should be given to show the pupil that he can bring about a pleasing variety of sentences by sometimes changing from one type to another. His attention once called to this fact, he will probably take pleasure in using different forms simply because he sees he has the power of doing so.

Reproduction

203. While written composition is becoming more important to the pupil as he advances through the grades, oral work should not be slighted. He must not lose the faculty of reproducing at length and in detail standard selections which he himself has read, or has heard read. Occasionally the story will be studied privately by a member of the class who has been assigned to prepare a synopsis for the benefit of his fellows. In other cases it will perhaps be recited by the teacher, or by individual pupils in the presence of the class. Much depends upon the selection itself, but in general it is well to have each one

read it or hear it read in its original form, so that its literary beauty may be shared by all alike. The appended list is considered an appropriate one for this grade:

The Story of Moses. *Bible*

The Story of the Flood. *Bible*

Horatius at the Bridge. *Baldwin: Fifty Famous Stories Retold*

The Bell of Atri (poem). *Longfellow*

The Bell of Atri. *Baldwin: Fifty Famous Stories Retold*

Dick Whittington and His Cat. *Baldwin: Fifty Famous Stories Retold*

The Good Samaritan. *New Testament*

Washington and the Corporal. *Baldwin*

The Snow Image. *Hawthorne*

Robert Bruce and the Spider. *Baldwin*

Sir Walter Raleigh. *Baldwin: Fifty Famous Stories Retold*

Aladdin and the Wonderful Lamp. *Arabian Nights*

Raggylug. *Bryant: How to Tell Stories to Children*

King Arthur's Sword. *Bryant: How to Tell Stories to Children*

A Diary

204. It will be well, some time within the course of the year, to set aside one week for the purpose of keeping a diary, and the plan to be pursued should be similar to that suggested for the third grade (Section 115). What effect in the formation of fixed habits this may have on the individual pupil depends upon his bent of mind, but there is no doubt that if people generally were to place in chronological order the chief events of their lives, or of the lives of those immediately connected with them, including, perhaps, mention of great national occurrences, they would have at hand a record of real value which could be consulted at any time. Two considerations are necessary for this purpose; one purely physical, the other mental. A book suited to the keeping of a diary, large

enough to contain records for at least a year, even if the events are detailed at length, is preferable to scraps of paper, almanacs, and the like. The mental necessity is the determination to keep up the work after it has been begun, a quality in which so many young people are lacking. The schools can do no more than what has been suggested in the section just referred to, and for school purposes nothing more is to be desired.

Dramatization

205. Although pupils of this age are more likely to be self-conscious than are those of the lower grades, they may be led to overcome this form of shyness and to enter into the spirit of the play with enthusiasm. For example, pretended trips to mercantile establishments can be made exceedingly realistic, and it will be both entertaining and profitable to include the counting out of change in these pseudo shopping expeditions. Then, again, there are the familiar stories in their reading books, as well as others which have inherent dramatic qualities. No list is given here, for the reason that the foregoing hints should provide sufficient material for this feature of language work.

Subject and Predicate

206. Although the following pairs or groups of words sound awkward when read, they are nevertheless sentences, or, rather, they are skeletons of sentences. You are to examine them so as to answer what will be asked of you.

flowers grow

children come

picture hangs

train ran

Mr. Smith raises

bird sings

cake tastes

balloon rose

ship sailed

Cora recited

Can you name the things talked about in the first sentence?

Who are the persons talked about in the second?

Mention the persons or things talked about in each of the others.

The name of the person or thing talked or written about in a sentence is called the *subject*.

Name the subject of each sentence, and state why it is the subject, thus:

“*Flowers* is the subject because it is the name of the things talked about.”

What is said of the subject in the first sentence?

Tell what is said of the subject in each of the other sentences.

We call this part of the sentence the *predicate*, because the predicate is that which is said or written about the subject.

Name the predicate of each sentence, using some such plan as this:

“*Grow* is the predicate of the first sentence, because it is what is said about the subject, *flowers*.”

The foregoing drill is intended merely to explain the meaning of the names *subject* and *predicate*, so that the pupils may apply them understandingly. If thought best, what is called the *object* may be introduced in the same manner. The chief advantages to be derived from employing such terms are directness of expression and economy in the use of words. The teacher may say to the pupils:

You have been told that these sentences are only skeletons; you are required to add flesh and blood so as to make them sound better and tell more. The “flesh and blood” will consist of words, or groups of words. Perhaps the following queries will assist you:

What kind of flowers are they? Where do they grow? Who may Mr. Smith and Cora be? Of what was the cake made? What is the picture, and where does it hang?

The object of this exercise is to stimulate the imagination in the search for suitable words and thereby to obtain ready response along lines that should result in good when regular composition work is attempted.

Morals and Manners

207. It has been said that "politeness goes far, yet costs nothing." Hence, a lesson in courtesy never comes amiss. Compositions should treat of it, conversations should be devoted to it, and the general air of the schoolroom should breathe of it. The teacher may run the risk of annoying pupils who have not been accustomed to observing rules of etiquette in their contact with their fellows, but diplomatic procedure will in most cases win the day. If she can present a model in the person of her own self, she is more likely to do effective work in this phase of instruction.

Descriptions

208. In describing an article with which you are familiar, it will be advisable to employ an outline similar to the following:

1. Of what it is made.
2. Its parts.
3. Of what the parts are made, and the use of each.
4. The name applied to the person who makes it.
5. What prices are paid for it.

Particular descriptions may be added if the article differs greatly from the common type.

General Information

209. Write suitable answers to these questions:

1. Who is the President of the United States?
2. When was he inaugurated?
3. Who is the Governor of your State?
4. Who is the Mayor of your city or of the city nearest you?
5. Who is the superintendent of your schools?
6. Who is the principal of your school?

7. Who is your minister?
8. Who is your physician?

Subjects for Composition

210. In choosing topics for composition, do not neglect those which aid in the cultivation and development of the imagination. A number of that kind will be found in the appended list, and they will doubtless prove of interest to pupils of this grade.

The Adventures of a Quarter	The Story of a Squirrel
What the Frost Did	A Present, and What Became
A Story of Lincoln	of It
How to Make a Snow Man	The Story of a Dog
A Story of Robinson Crusoe	How a Little Boy Was Kind
A Letter from the Grass to the	to an Old Person
Lawnmower	A Story of Christopher Colum-
Why I Like Winter	bus
Why I Like Summer	What I Saw on a Street Corner
A Trip Our Class Took	How to Set a Table
What I Found in My Pocket,	Some Rules to Remember While
and How It Got There	on a Visit
Which Schoolmate I Like Best,	The Story of Noah and the Ark
and Why	My Name Is Fido
What I Did Last Evening	An Article I Made
A Fourth of July Balloon	The Story of a Pebble

A Short Review

211. When should you avoid the use of *got*? Reconstruct these sentences:

- I haven't got any money for you today.
- I ain't got no pen.
- He got a suit of clothes for ten dollars.
- I can't get my lessons.

Use in sentences: *no, know, to, too, two.*

Use in questions: *there, their, here, hear, new.*

Fill blanks with *love* or *like*:

I — my mother. Children — ice cream. Does Mary — to play with her dolls?

Punctuate:

Have you seen a monkey a zebra an antelope or a lion
Apples oranges peaches and plums are fruits
William said mamma where is my hat
It is in the bookcase answered his mother

Tell in ten or fifteen lines the story of "The Fox in the Well."

Use *seen*, *saw*, *wrote*, *written*, and *went* in sentences.

Fill the blanks with words which denote possession:

I saw — mother this morning.
The — hat is beautiful.
Can you tell how the — wing was broken?
The — mane is black.
The dentist filled the — tooth.

Use in a sentence the date of your last birthday.

Write abbreviations for the following: *afternoon*, *doctor*, *superintendent*, *collect on delivery*, *rural free delivery*.

Write this question and answer it by *yes* or *no* alone: Have you been invited to the party? Now answer it, using *yes* or *no*, with other words.

Write in a sentence the names of three books or poems that you have read or studied.

Use these words in sentences to indicate ownership: *horse*, *cows*, *tramp*, *babies*, *men*, *boys*, *children*, *woman*.

Use *lays* or *lies* in the following blanks:

The baby — her head on the dog, and the dog — still until she gets up.

Joe — awake nearly all night on Christmas Eve, but on other nights he is asleep almost as soon as he — his head on the pillow.

Fill the blanks in each of the following sentences with proper forms of the same verb:

I — fast yesterday, but I cannot — at all today because I have a sore foot.

I saw John — his pencil, but it was — before I could stop him.

I —— him before he could —— me.

John —— the piece of pie before I could say, “Do not —— it.”

The right word in the right place: *broken, drive, took, shaken, shook.*

The boys have —— all the apples from the tree.

Alma has —— her doll's head.

A violent wind —— the house.

Do you like to —— horses?

The selfish child —— all the toys.

CHAPTER V

THE FIFTH GRADE

Outline of Work

212. 1. Review essentials
2. Additions to the list of "n" verbs
3. Additions to the list of homonyms, with suitable sentences for review
4. The study of selected poems
5. Reproductions
6. Conversations
7. Synonyms
8. Distinguishing words
9. The use of prepositions
10. Notes and letter writing
11. Directions for work in composition
12. Practical topics for composition
13. The diary
14. Imaginative composition
15. Skeleton stories
16. Morals and manners

Errors

213. Do you say:
I shall try *and* go?
Don't she look nice?
Was you going to the store when I saw you?
Listen *at* the music?
It is a long *ways* to town?
I will not go *without* you go?

John *hadn't ought* to be saucy to his mother?

Little Henry said, "I'm *scared* of the dog"?

Sure, I'll be there?

Hello, Miss Steele?

Whenever he reached the appointed place last Saturday he found the farmer waiting *on* him?

Technical Terms

214. While it may not be necessary for pupils of this grade to give set definitions for these terms, they should in no case be allowed to use them without knowing exactly what they mean. Words and tools are very much alike in this respect: they are bound to react disastrously when handled without knowledge or discretion.

1. Noun, pronoun, possessive, possession
2. Declarative, interrogative, imperative
3. Subject, predicate, object
4. Verb: present, past, future
5. Adjective, adverb
6. Preposition, connective
7. Phrase, clause
8. Quotation, quotation marks

Punctuation and Capitalization

215. well she sighed theres certainly comfort in you
 yes you are he said in a soothing voice
 when where and how he did this no one could tell
 misery loves company but company doesnt usually love
 misery

rocked in the cradle of the deep
 i lay me down in peace to sleep

oh no i cannot tell you that
 i shall mow the grass and cut down the weeds
 mary is in the garden and frank is at the post office

Morals and Manners

216. For suggestions regarding these topics the teacher is referred to the work as outlined in the preceding grades. The fifth year pupil is not materially different from the fourth, and a similar course of tactful instruction should be effective in his case.

A Skeleton Story

217. Mary and her cousin Josephine—intimate friends—took walk—woods—birds—flowers—stream—foot log—Mary careless—fell—wet—Josephine rescued her—sat on bank—dried shoes and stockings—ate lunch—good time—home.

Diary

218. This form of composition may be pursued with profit in the fifth grade. Directions have been given in the third and the fourth years' work, and the same general plan may be followed here. The pupils should be able to make comments of an interesting character on the various happenings which go to form the week's record.

The Arrow and the Song

219. If the teacher considers "dissection" of this poem necessary, she should by all means "dissect" it; that is, if that word means study and explanation. Some wise people who think that poems should be swallowed whole will perhaps object, but a reasonable amount of discussion will make many obscure points clear, with a consequently increased enjoyment of this gem.

A principal tells the story that once upon a time he asked the pupils of every room under his charge to learn "In September," and in the course of his rounds he heard

it recited individually and in concert. Not being satisfied with mere recitation, he proceeded by questioning to ascertain whether or not the poem was really understood. He found that there were pupils as far advanced as the sixth grade who failed to comprehend, and hence to explain, the meaning of

“And asters by the brookside
Make asters in the brook.”

This was proof to him that swallowing even poems without “dissection” has much the same effect upon mental digestion that swallowing food without mastication has upon the physical digestion.

The “n” Verbs

220. In the following verbs the participles, *seen, lain, etc.*, are always preceded by the helpers, *has, have, had, is, was, etc.* In giving the different forms of these verbs always remember to use one of these helpers with the participle. A number of these verbs are given:

see	saw	seen	throw	threw	thrown
lie	lay	lain	fall	fell	fallen
steal	stole	stolen	go	went	gone
draw	drew	drawn	do	did	done
shake	shook	shaken	eat	ate	eaten
take	took	taken	speak	spoke	spoken
break	broke	broken	rise	rose	risen
give	gave	given	hide	hid	hidden
fly	flew	flown	freeze	froze	frozen
know	knew	known	weave	wove	woven

In addition to these, the pupils have probably had practice on the following:

drink	drank	drunk	ring	rang	sung
run	ran	run	come	came	come
spring	sprang	sprung	sing	sang	rung

They have likewise been taught the use of verbs which have the same form for the past tense and past participle, the most common being found in the subjoined list:

sit	sat	sat	weep	wept	wept
teach	taught	taught	creep	crept	crept
feed	fed	fed	hang	hung	hung
sleep	slept	slept	think	thought	thought

Homonyms

221. The appended sentences contain thirty-five sets of homonyms in general use, and their construction is such that the proper words may be supplied with but little help from the teacher:

I shall stand — and call until the other boys — me.
— mother is standing right over — .

My — is told to rise with the — every morning, but he seldom does so.

The excited man — the lamp — the window.

He — the book was not — , nevertheless he sold it.

Willie was told — go — the store for — pounds of butter, but he was — lazy — go.

I'll — my reputation that that — is not fresh; the butcher must have had it for days.

“Where are you going, my pretty — ?” She — a bow and said she was going a-milking.

You do not often see a — tree standing on the — .

I'll stand in the — and ask the question, “What is an — ?”

I do not feel that it is — to — an excuse and sign my mother's name to it.

I — have gone if I had had time, but I do not care a — for such performances.

A bird cannot — far with a — wing.

A dress of the latest — was ruined by the wearer who was trying to cross that — .

I — the blind man to the store, where he bought a — pencil.

The — beauty of that horse is his — .

Just — for me until I find out my correct — .

Before he could — the bark from the willow tree, he heard the — of the school bell.

A — lump of coal was thrown into the — .

The — old man said that was the heaviest fall of — he had ever seen.

The — of the village often tolled the — for her father, who was the sexton.

You must — this seam just — .

The party — down the — on their wheels, and then — across the river in a boat.

It did not — to take long to sew the — .

He was afraid to say —, but the horse was not afraid to — .

I had not enough money to — the hat, so I stood — and saw another — it.

The sexton — the bell as soon as he was — to do so.

I lost my — when I was —ing the clothes.

The — of the new school building is not within — .

The wind — off the boy's — hat.

Fred must be a very greedy boy, for he — — apples yesterday.

I have just — — prize, and expect to win another before the day is over.

It is a great — to be able to jump seven — .

I had never before — such a — as I then beheld on the stage.

I have not yet — the book with the — cover.

fix

arrange

repair

222. *Fix* means to fasten or to make firm; *arrange* means to put in order; *repair* means to mend. Study the definition of each of these words and fill the blanks in the following sentences:

Please dust the room and — the books on the table.

James is — the flag to the top of the staff.

Has the time for our picnic been — ?

Joe spent the whole morning — his bicycle.

I wish you would — those letters in order of their dates.
Will you — the curtain so that it will not fall?
I took my shoes to the shoemaker to have them — .

Study of Poem—"The First Snowfall"

223. Here is a beautiful and much loved poem which is suitable for a number of the grades. It will not be necessary to write a composition about it, for that would perhaps have the effect of destroying, for the writer, the real warp and woof of Lowell's creation. Let it be memorized and discussed. Make its meaning clear.

What the Chalk Saw

224. A piece of crayon is the unnoticed witness of many a scene in the schoolroom. It is the object of this exercise to bring out the imaginative powers of the pupil by having him describe some of these scenes.

Conversation with a Butcher

225. The pupil pretends that he is sent to the shop for a piece of meat and relates the conversation which ensues between the butcher and himself. Here will be found full opportunity for the use of correct punctuation, as well as for the hinging of answers to questions and of repartee to statements. If the teacher so desires, she may hold a preliminary conversation with her pupils regarding the best things to say; or, better still, a species of dramatization may be employed, in which one of the pupils shall act as the butcher while others become successive buyers. The conversation may end with the counting out of change by the butcher.

Additional subjects for like exercises are herewith suggested:

Conversation Between Little Red Riding Hood and the Wolf
Why Wilbert Wanted a Quarter
Ernest Buys a Bicycle
The Teacher Asks Some Questions
The Ant and the Grasshopper

A Visit

226. Write a story telling about a visit you paid to your uncle or your grandmother in the country; what you did; what you saw; some experiences you had with the animals.

Sentence Making

227. It is not the most effective kind of teaching which allows the fifth grade pupil to construct the same form of sentence all the time. He must be brought to understand that if he wishes to render his work really enjoyable to his readers, he will pay due attention to variety of expression. He need not be told much about technical terms, but he should be taught to interpolate here and there a sentence constructed somewhat differently from those he is in the habit of making. He may likewise be asked to change sentences in his reader without altering their meaning. A few exercises, similar to the following, may be given him, with others which the teacher during the year may deem necessary :

I stood on the bank of the river and watched the boats go by.
What was I doing?

Standing on the bank of the river.

Let us see if we can use the word *standing* in that sentence by placing it at the beginning.

Standing on the bank of the river, I watched the boats go by.

Let us again make a change by using *as* for our first word.

As I stood on the bank of the river, I watched the boats go by.

After the pupil has become acquainted with the method just described, he may be asked to place a sentence of like pattern in his own composition, but he must be warned against using any particular form of sentence too fre-

quently, for such a course would defeat the very object of the exercise; namely, the attainment of variety in sentence building.

The Adjective Clause

228. Some sentences contain adjectives that may be changed to adjective clauses, and others contain adjective clauses that may be changed to adjectives. A few examples follow, the pupils being required to make the needed transformations.

A wealthy man gave the beggar some money.

A rose that is white pleases me better than one that is red.

We entered a long and dark path.

The boy who is industrious will always improve.

There is a very handsome man.

Synonyms

229. Each word in the first and second columns has a synonym in the third or fourth column. Arrange these words in pairs, and place each word in a sentence.

aid	aged	build	hold
contain	brave	mistake	old
error	see	help	want
great	erect	behold	task
gladden	wish	large	please
work	procure	bold	obtain
climb	narrate	tell	mount

Composition—My Mother Goes to Market

230. Your mother goes to market, and you accompany her, actuated by the praiseworthy intention of helping her home with her purchases. It is therefore your present business to describe, with what minuteness you can, the incidents of the trip. You are to tell something of the care she took in making her selections, the questions she asked in order to be certain that every-

thing she thought of buying was of the quality desired, the articles she finally bought, what she paid for them, and the part you took in the affair.

I Go to Market

231. This time your mother is unable to go; but you have been with her on previous occasions, and you therefore know what to do. She has told you her wishes, and they will greatly aid you. You are to write what happened in a business way, and if you are able to add something you believe is amusing, so much the better. Remember that capitals, punctuation marks, and neat writing are aids to enjoyment in reading manuscripts, and it should be your object to have these as nearly perfect as possible. Then there are other essentials of composition to be considered—the most important of all—and these you can learn only by experience and practice: One sentence should lead to another in a natural way; things should be told in their proper order; the thought and its expression should be of such a character that the composition, when completed, will be like a newly finished and furnished house—everything done correctly, and everything in its place.

Paying the Gas Bill

232. Do you burn gas in your house? Which kind? How many kinds of gas are there? Why is each so called? What is the source of each? Have you ever paid a gas bill? How often is the bill sent to your parents? When must it be paid? Is a discount given? Why is that done? If the statement last month was 28,500 feet, and this month it is 32,000 feet, how much did you consume during the month? What do you have to pay for each thousand feet? In the above case, what was the amount of your bill after the discount was allowed? If you have ever paid the gas bill for your father, relate where you went and what you did.

A Boy I Like, and Why I Like Him

233. There is probably among your acquaintances one you like better than you do any of the others. There is something

about this person that attracts you, just as there is something about you that attracts him. You are required to tell why you like him; describe some of his qualities that have appealed to you; tell certain of the things he has said or done that have made you appreciate his society so highly.

The Making of Maple Syrup

234. For preliminary work, the pupils may be told to cut out of paper a representation of one of the steps in the process of maple syrup and sugar making, thus: Two forked uprights, with a horizontal pole joining them, are first prepared; suspended from the pole is a kettle in which the sap is placed; underneath are the pieces of wood, supposably in the burning state. This model is to be placed in the upper left-hand corner of the manuscript, or a similar one is to be drawn with pencil. The picture of a portion of a tree from which the sap is being taken may be substituted for the first mentioned. An account of the process will follow, which may be concluded by a statement of the reason why maple syrup and maple sugar are so often adulterated.

An Oil Well

235. In like manner, require the pupil to draw the picture of an oil derrick, and to follow that by a description of the several steps in oil production. Have him consider the location of oil fields; why derricks are needed; the manner of drilling wells; the depth of wells; the appearance of the oil as it comes from the ground; what articles are manufactured from crude oil; what is sometimes found instead of oil.

Such topics as the foregoing can be used with profit in grades much higher than the fifth.

Nature Study

236. Composition work as related to nature study may be successfully carried on here, provided full opportunity be given for observation. A pupil may be told to place a

few grains of corn, wheat, or oats on a piece of cotton, which he is to put into a jar of water and watch from day to day. His description will begin as soon as he notices any changes, and these will be arranged in chronological order, merely as notes. When, in the opinion of the teacher, the development has progressed sufficiently, the whole is to be written in the form of a composition. Here he will be tempted to repeat many such words as *and* and *then*, but of course the supervisory work of the teacher will tend to eliminate errors of this kind.

Much of what passes for nature study is not fit to be designated by so dignified and worthy a term. Observation has little or no part in it; memory is everything. This may be due to conditions over which the instructor has no control, or perhaps to imperfect methods of presentation on her own part; nevertheless, the intelligent and observant teacher will find it possible to take her pupils into the country or into the woods, and there she will be able, if she be something of a nature student herself, to point out many of the wonderful things that lie about, ripe for discovery. Perhaps some of the appended topics will suggest a line of thought which will be profitable for teacher and pupil alike to follow.

A Piece of Coal, and How It Was Formed

A Piece of Rock, and How It Was Formed

A Spring, and How It Came to Be One

Seed Babies; What They Are, and What They Are For

Seed Cradles; What They Are, and What They Are For

Leaves; Kinds, Shapes, Uses, etc.

A Weather Record; the Date, Temperature, Direction of the Wind, State of the Sky, etc.

Study of the Spider

Study of Bees

Coverings of Animals

Poem for Study

THE SANDPIPER¹

237. Across the lonely beach we flit,
One little sandpiper and I,
And fast I gather, bit by bit,
The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit,—
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit along the beach,—
One little sandpiper and I.

Celia Thaxter wrote this poem. It is an experience of her childhood.

Near the shores of Cape Ann are the lonely Isles of Shoals. On one of them, in a great stone lighthouse, lived Celia, with her father and a little sandpiper as her only companions. I wonder if we can find these islands on the map.

Explain the meaning of *flit*—of *raves*—of *bleached*. Tell what you think is the meaning of “The wild waves reach their hands for it.”

What picture does the first stanza create in your minds?

Describe the scene suggested in the second stanza. What does *scud* mean? Why are the clouds called *sullen*? What other words tell of the coming storm?

Read in the third stanza the lines which show the friendship between the bird and this little girl. What is the meaning of *drapery*?—of *scans*? What other word might the author have used instead of *stanch*?

¹ Used by permission of Houghton Mifflin Company.

How does she manifest her sympathy for the little sandpiper in the last stanza? Read the last two lines; what truth does she set forth in them? Let us close our eyes and try to see the picture of the old lighthouse. Was it a lonely life? Is there any line in the last stanza that shows Celia was happy?

There are four stanzas in this poem. You should learn all of it.

Reproduction

238. This subject may cover a wide range, but in general the selection should not be of great length. Among those which may be given pupils of this grade are:

A book I have read. The description may apply to the whole book, to a part that especially appealed to the reader, or to a character that was much admired by him.

Reproduction of a poem read to the pupils. This may not be interesting to them unless it has the thread of a story running through it. "The Pied Piper of Hamelin" is a good example; and while it takes considerable time to read it, the written account need not be lengthy.

Reproduction of poems read by the pupils. This will require care on the part of the writers not to use the exact wording of the selections. The necessity for employing the prose form, however, will overcome a large part of the difficulty.

Reproduction of a story read by the teacher. Among the stories thus given may be included the following from the Bible:

The story of Noah
The story of the Deluge
The story of Absalom
The story of David
The story of Daniel

The story of Solomon
The story of the Plagues
The story of Saul
The story of Elijah
The story of the Christ Birth

Reproduction of historical tales. These are innumerable, and it is scarcely necessary to mention any of them here. The well-informed teacher may be trusted to make the proper selections.

Reproduction of myths. While in presenting stories of this type it is advisable, as a rule, to choose those that are not too profuse in detail, it must not be forgotten that Hawthorne has written especially attractive versions of the ancient myths in the volumes entitled "Tanglewood Tales" and the "Wonder-book for Boys and Girls," a perusal of either of which should prove a delight to the learner. Perhaps he will experience almost as great pleasure in reproducing some of these myths.

Reproduction of fairy stories. This class of fiction appeals to old and young alike, but particularly to the pupils of the common schools. Indeed, who ever grows too old or matter-of-fact to enjoy "Jack the Giant Killer," "Cinderella," or any one of a hundred other tales which will continue to form a permanent and important part of our literature? It is certain that the fifth grade pupil will be interested sufficiently to reproduce some of these stories. Corrections for style and mechanical errors may be made by the children under direction of the teacher at the time of writing.

When thought proper, oral reproduction may, of course, be substituted for the written.

Blackboard Corrections

239. Many teachers find it helpful to have certain of their pupils place their composition work on the blackboard, so that all may see what has been written. Criticisms are offered by the pupils themselves, and suggestions are

made by the teacher as to the improvements which may be effected in the structure of sentences and in the choice of words. By this method all obtain benefit from the discussion.

Composition—Solutions

240. Natural (pure) water—where to be found—how it may be produced—the still—experiments with water as a solvent—placing sugar in water—lemon juice—vinegar—coffee—names of some substances that water does not dissolve—hard water—soft water—value of the solvent property of water—what effect heat has on the property—the effect of pulverization?

Distinguishing Words

to at

241. We use *to* when we mean motion; we use *at* when no motion is implied. For example:

We went —— his house, but he was not —— home.

Were you —— church today? I went —— church in the morning, but in the evening I took a walk —— the park.

Susie remained —— home this morning because her mother was ill.

Sarah went —— school before nine o'clock, but remained —— school only an hour.

Where have you been? I have been —— the store.

Synonyms

242. Write the following synonyms in pairs, and, after the necessary oral discussion, use them in sentences:

peculiar	find	relate	pardon
praise	drill	peril	torment
order	confess	execute	assemble
command	commend	excuse	tell
discover	strange	practice	danger
tease	acknowledge	perform	gather

Some Questions for Pupils

243. In writing a series, what care is to be taken?

What difficulty are you likely to have with *and*?

What rule can you give for placing the sign of the possessive?

If you were asked to tell what you saw on your way to school, what caution should you observe?

What is often the cause of trouble in writing conversations?

What is the rule for the case of address at the beginning of a sentence?—in the middle?—at the end?

What is a good method of determining correctness of punctuation?

O oh

244. It is to be observed that *O* does not require a punctuation mark; *oh* does, usually a comma or an exclamation point. *O* is used in the solemn style, as in addressing the Deity; *oh* is used in expressing emotions of joy or sorrow.

O Lord of Hosts, we are in Thy hands.

Oh, Jack! what have you broken now?

Oh! isn't that a beautiful rose?

Distinguishing Words

in into

245. We use *in* when we mean within, or inside of; we use *into* when we imply motion from the outside.

When I saw him he was standing — the street, but some one told me that he afterwards went — the courthouse.

Thomas was told not to come — the house with soiled shoes.

Put your hand — your pocket, and see what you will find there.

If I have two cents — my pocket, and put three more cents — it, how many cents will there be — it then?

Charles fell from yonder foot log — the stream yesterday.

The Mississippi River empties — the Gulf of Mexico.

We rode — the country — an automobile last week.

Directions for Work in Composition

246. 1. *An outline.* The writing of a composition should not often be attempted in this grade until an outline has been prepared by either the teacher or the pupil. This enables one to cover the ground as thoroughly as may be desired, and to avoid the confusion which is likely to arise from having more than one topic in mind at a time.

2. *Order.* Particularize in sequence of time or naturalness. Do not give part of a description, leave it for something else, and then return to complete what should have been done before leaving it. Besides this, do not interrupt the chronological order of events by going back to relate something which should have been attended to in its proper place.

3. *Repetition.* Guard against the excessive use of *and*, *so*, *then*. When your composition has been finished, search carefully for these words. If there are too many, discard some of them. Repetition of nouns is avoided by the use of pronouns; there is just as urgent necessity for avoiding the repetition of other words; and this may be accomplished by omitting them or by selecting others which have a similar meaning. The too frequent use of a word is quickly noticed and gives offense to both eye and ear.

4. *Variety of sentence forms.* Not only should we introduce the long sentence to obtain variety, but we should also take care that no particular form shall be used too often. The fifth grade pupil ought to be able to comprehend the value of this quality in the construction of his sentences, and should be required to make use of his knowledge. A few examples are given for practice. Others

are to be provided by the teacher if she feels that they accomplish something in the matter of adding to the pupil's store of expression.

I saw him coming into the room.

In a year he will be much taller.

After a year's work Samuel will be much steadier.

I saw him walking rapidly.

Mary asked Susan where she was going.

James was skating, and so was Thomas.

I skated a while, and then sat down to rest.

An intelligent boy could solve that problem in a few minutes.

Do not undertake too much.

Washington, who is often called the Father of his Country, was our first President.

Peaches grow in the same localities as apples.

The girl with curly hair is the prettiest one in the room.

Why don't you come with me?

Please tell me where Mr. Johnson lives.

We fished at the bend of the river.

Distinguishing Words

shall

will

247. These words often give trouble, but pupils of this grade should have no great difficulty in gaining sufficient understanding of their use to guide them aright in the majority of cases.

Where — we have our picnic?

— I bring the book to you?

I most certainly — do what my teacher has told me.

William — go with you as soon as he has finished his breakfast.

Mother said to Ernest, " — you go to the store for me?"
Ernest refused; then she said, "You — go."

Thomas — be made to do what he has refused to do.

Miscellaneous Exercises

248. Insert clauses where the blanks occur:

The dog — was killed by a policeman.

I shall take you with me — .

I am going to the ball game — .

The girl — is the prettiest in the room.

General Grant, —, was elected President of the United States.

Insert *is, are, was, or were* in the blanks:

Mary and Emma — invited to the party yesterday.

— this kind of cherry sweet?

— the woman very angry?

— Willie and Ernest here today?

Six times 2 — 12.

Insert the proper words in the following:

There — 2 — in 1 — .

There — 10 — in 1 — .

There — 52 — in 1 — .

There — 8 — in 1 — .

A Memory Gem

249.

The night has a thousand eyes,

And the day but one;

Yet the light of the bright world dies

With the dying sun.

The mind has a thousand eyes,

And the heart but one;

Yet the light of a whole life dies

When love is done.

1. What is meant by the *eyes* of night and the *eye* of day?
2. What is the meaning of the *dying sun*?
3. What do you think is the *eye* of the heart?
4. Why do you not see the *thousand eyes* in the daytime?
5. Explain the meaning of the last line.
6. What are two of the most important things this poem teaches?

Notes

250. In general, it is not necessary to use a heading in the writing of a note. If desired, the date may be placed in the lower left-hand corner. The following will serve as an illustration:

Dear Mrs. Green:—Will you kindly send me your recipe for lemon ice? We are going to have company, and I wish to make some.

Sincerely yours

June 23, 1913

Mrs. Davis

Write a note to your friend Ellen Terry, asking her to spend Tuesday evening with you. Your cousin is visiting you, and you wish the two to become acquainted.

Write a note to your butcher, requesting him to send you a good tenderloin steak.

Write a note to your teacher, stating that you expect to go away with your mother for the first three days of next week. Promise to think of your lessons while you are away, even if you do not have your books with you.

Write a note to your dressmaker, inquiring when it will be possible for her to make an appointment with you.

Write a similar one to your dentist.

Write a note to one of your friends, stating that if convenient to him you will call tomorrow evening in company with a cousin whom you want him to meet.

Write a note to a neighbor, requesting the loan of a hose.

Write answers to some of the foregoing notes.

Correcting Letters

251. Require some of the letters to be read in the presence of the class; allow the pupils to become the most particular of critics; ask them to pick flaws in the heading, the salutation, the closing phrase; then have them attack the body of the letter. Are the words spelled correctly? Are the sentences punctuated properly? Is the thought expressed in an interesting way? Can the letters be im-

proved in any respect? When children once assume this attitude, they are likely to prove too zealous, but that tendency can be controlled. A live school is one in which the pupils take an active part in argument and discussion, and there is no greater factor in begetting enthusiasm than the criticism and correction of compositions and letters, as indicated above.

The subject matter of a number of letters is herewith suggested. See that all the necessary parts of each letter are prepared with the same care as that given to the body of the letter.

Write to your Uncle Jacob, telling him that you expect to visit him for about two weeks. State on what day and on what train you will arrive, so that he may meet you.

After your arrival at your Uncle Jacob's farm, write a letter to your mother, in which you describe your experiences on the train.

A week later you may again write to your mother, relating some of the happenings on the farm and telling her when she may expect your return.

As captain of your team, write a challenge to the Americus Baseball Club. Name the date on which it will be most suitable for you to play.

Your school is to have a picnic on the fourteenth of June, and you are allowed to invite one friend. Write the invitation.

A grocer wants a boy to work in his store. Write an application, stating why you think you will suit him.

Your grandmother lives twenty-five miles from your home. You ride to her house on a bicycle. After your arrival, write to your father giving an account of your trip.

Write a birthday greeting to one of your grandparents. The object of this letter is not only to congratulate him or her, but also to express the hope that he or she may have many more birthdays, with good health to enjoy them.

Write a note to accompany a gift sent to your cousin on his birthday.

Invite your cousins to spend a holiday with you. Name the date, and tell what you expect to do.

You live in a small village. Write to a grocer in the city nearest you, inclosing an order for a number of groceries. Tell how you wish them to be shipped.

Write a letter to the *New York Press* and inclose an advertisement for insertion in the "want" columns of that paper in which you state that you wish to purchase a secondhand bicycle in good condition. The charge for a single insertion is usually a cent a word. Inclose sufficient one-cent stamps to pay for it.

Wells and Springs

252. Explain what becomes of the water that falls on the earth in the form of rain. What makes it collect in channels? When these channels finally come to the surface, what do they form? Where there are no springs, how do people get their water? In how many ways may wells be made? The old process consisted in what? How were they lined? How was the water drawn to the surface? In the case of such a well, how might you calculate its depth? What is the modern method of sinking a well? How is the water raised to the surface? What is the use of a windmill?

Study the poem, "The Old Oaken Bucket."

A Stone Quarry

253. Name some of the kinds of stone that are quarried. Which are the most valuable? What is first done in preparing to work a quarry? How is the stone removed? Explain the drilling; the explosive; the dressing; the tools used; the shipping; the uses to which the stone is put; the names applied to the people who are engaged in the business.

Road Making

254. Why we should have good roads; the people who need them most; who pay for making and keeping up our road systems; some of the kinds of roads in most common use—the macadamized—the asphalt—the plank—the brick—the block—the clay; process of making a road or a street which you have witnessed.

A Pendulum Clock

255. Mention the parts of such a clock. What other name may be applied to the "face"? Make the characters used to indicate the hours. When, usually, are there two weights or springs to wind? When is there but one? Have you observed that some of the wheels revolve more rapidly than the others? Which one of them moves most slowly? Which most rapidly? If the clock runs too fast, what is done to the pendulum? In order to find this out, fasten pebbles, potatoes, or apples to strings of different lengths and suspend them from a support. Note the different rates of oscillation. Explain how the pendulum of the clock is shortened or lengthened.

The Bicycle

256. What does this word mean? A bicycle will not stand upright without support—how, then, can you ride it without its tipping over? What is the use of the tires? How are they repaired? Of what is the inner tube made? How is it repaired? Which revolves faster, the pedals or the hind wheel? How is this brought about? Why should you want the wheel to turn faster than the pedals? In what ways does bicycling give pleasure? What dangers accompany it?

A Puncture and How I Repaired It

257. Describe how the puncture occurred and how it was repaired. Make the account as entertaining as you can.

A Lesson with My Manual Training Teacher

258. Relate what was laid out for you to do, what was said to you by way of instruction, and how nearly you succeeded in doing what was required of you.

An Interesting Walk

259. Where I went; what I saw; an amusing incident that occurred.

If I Had a Fortune

260. What you consider a fortune—what portion of it you would wish to spend on yourself—what you would do for the poor—some of the other things you would have in view.

Proper Prepositions**261. 1. Examples in *wait for, wait on, wait at*:**

Mary waited — the guests last evening.

I waited — Willie this morning, because I wished to walk to school with him.

Wait — the corner for me.

Will you wait — Tom — the grocer's?

Please wait — me, Matilda.

No, I cannot wait — you any longer.

Marie is a clerk in Horne's store; she waits — some very fashionable people.

2. Examples in *taste of, taste for, taste in*:

This coffee tastes — sugar.

Please taste this fudge — me.

Samuel has a taste — good books.

After he had had a taste — the gingerbread, he was not satisfied until he had had some more.

There is a sour taste — my mouth.

3. Examples in *part from, part with, part in*:

Friends must part — one another; but they part — the hope that they will soon meet again.

The better class of boys took no part — the quarrel.

I hate to part — this book, but I have promised it to Stella, and I must give it to her.

Some boys part their hair — the middle.

4. Examples in *agree with, agree to*:

I cannot agree — you in the matter.

Will you agree — help me?

We may agree — serve another even though we may not agree — him.

5. Examples in *defend from*, *defend in*, *defend with*, *defend by*:

The hunter defended himself — the Indians — a rifle.

The lawyer defended the prisoner — the trial.

The prisoner was defended — a lawyer.

The lawyer defended his client — great zeal.

Defend me — doing what you can.

6. Examples in *die of*, *die for*, *die by*, *die at*, *die in*:

The soldier dies — his country.

The patient died — diphtheria.

The woman died — the hospital.

The lockjaw patient died — great agony.

Abel died — the hand of Cain.

7. Examples in *deliver from*, *deliver in*, *deliver to*, *deliver at*, *deliver with*, *deliver for*:

Will you deliver this package — me?

It is to be delivered — time for the one-thirty car.

Deliver us — evil.

Deliver the letter — Mr. Carlton — 1512 Sycamore Street.

Deliver — great haste, but — care.

Occupations

262. Require the pupil to make a list of names applicable to the followers of certain occupations. Place each of these names in a sentence which will convey a clear definition of the trade, business, or profession indicated. The statement, "A boiler maker is a man who makes boilers," gives no idea of what a boiler maker really does.

1. A milliner is a woman who
2. A farmer is a man who
3. A mason is a man who
4. A chauffeur is a person who

By the time the pupil shall have thus described all the occupations he can think of, he will not only have had considerable practice in sentence making, but he will also have added largely to his store of classified knowledge.

A Thermometer

263. What the word means (*thermo*, heat; *meter*, measure; a measure of heat, and also of cold). Name the parts and tell of what each is made. What is the freezing point? What is the boiling point? How many degrees below the freezing point is zero? What liquid is placed in the tube? Blow your breath on the bulb and notice what takes place. Do you think that if the tube were to contain water, it would make a good thermometer? Name some of the uses of the thermometer.

The Seasons

264. Name the seasons. Tell something of the kind of weather at the beginning of each. On what particular dates are the days and nights of equal length, and in which seasons do these dates occur? What kind of work is done on the farm during each season? Do the seasons make any difference in other occupations? Name some kinds of work that can be done best in summer; some that can be pursued only in winter. What games and sports are appropriate for each season? What is a calendar?

Contractions

265. Make a list of all the contractions you know and place them in sentences. Compose other sentences that will contain the words themselves. When is it best not to use contractions? When do you think they are allowable? Name two or three that are incorrect.

A Canal

266. What is a canal? Where are canals usually built? How is the water obtained? In what kind of country are they most easily constructed and operated? What are the locks

for? How are the boats drawn? What is the towpath? What are conveyed on canal boats? Name some important canals. One of our Presidents worked on a canal boat when he was a boy. Who was he?

Composition

267. The following words suggest to you something that you can enlarge upon. They form a mere basis or foundation. Study the words, choose an appropriate subject, and write at least a page.

Stable — currycomb — jockey — halter — straw — hay — corn — brush — mane — wagon — race.

Composition

268. In the same manner, study these words, choose a subject, and write a composition similar to the preceding:

Cobbler — sole — awl — machine — blacking — nails — last — patch — leather — paper — charge.

Our Daily Bread

269. This term is used in the Lord's Prayer; what does it mean? How many meals are usually eaten in the course of the day? What is the first one called? What is often eaten then? What name may be given to the second? What is it called when the meal is a very simple one? What is the last meal of the day called? When it is the principal one, what name is often given to it? Name some places where meals are served, and state how they differ.

Foods

270. How many general classes of foods are there? Name some that you use in the course of a week. Do you think it would be a good thing for you if your mother were to prepare the same kind all the time? Why? Tell what a certain people in the far north eat. Do you think they like it better than they would our food? Why? Tell what kind is good for

people in very warm countries. A man once made a wager that he could eat thirty quail in thirty days. He lost. Do you know why? Athletes are very careful in the use of foods. Explain.

Potatoes

271. Potatoes form one of the most common articles of food in our country, and therefore every cook should know how to prepare them for table use. Mention three ways of cooking them, and describe the process fully in each case. The boys should not be excused from this composition.

The Steak

272. Name the kinds of steak. Which is cheapest? Which is dearest? Which is toughest? Which is tenderest? What is done with the steak before it is cooked? Should the frying pan be hot or cold when the steak is laid in it? Why should it cook quickly? Why should it be turned over in a few seconds after it has been placed in the pan? If it is left in the pan too long before it is taken from the fire, why is the meat likely not to taste so good? What does "rare done" mean? If meat is kept frozen, how long will it remain fit to eat?

Some Adverbs

273. Words that answer the questions how, when, where, are called adverbs. What question does each of the following adverbs answer?

Quickly, now, finely, usually, politely, often, plainly, slowly, finally, truly, there, here, yonder.

Use these words in sentences.

Adjectives

274. A word that describes an object is an adjective. The following may be applied to what objects? Place each adjective in a sentence:

Red, plain, difficult, brilliant, safe, polite, orderly, unconscious, free, tardy, diligent, industrious, possible, delightful, generous, selfish.

Qualities

275. These nouns may be described by what adjectives? Construct a sentence in each case.

Ice, island, James, shepherd, mountain, brush, clothing, basement, ship, greyhound, Greenland, refrigerator, minister, mother, violet, tunnel, ice cream, quinine.

Review

276. Will you — here while I read to you?

Mary corresponds — her cousin.

I had a talk — him.

The sick child — in bed all morning.

I do not know (an adverbial clause)

She does not know why

The detective heard who

I am not certain

Do you think

Throw banana skins — the garbage can.

If your hands — your pocket, take them out.

— is no place like home.

— house was burned last week, but I was not — to see the fire.

Was the bottle — before the medicine was poured out?

Listen my children and you shall hear

Of the midnight ride of Paul Revere

Now baby will you be good

Sleep my little one sleep my pretty one sleep

He and she — here.

He or she — expected to be here this evening.

Mary — been there today, but I — not.

Who are at the door? —.

Letter Forms

277. In many parts of the country it is customary for manufacturers to offer prizes for the collection and transmission of coupons, tags, or wrappers relating to the par-

ticular business in which they are engaged. Pupils are frequently interested in seeking the prizes thus offered, and should therefore be acquainted with a satisfactory method of preparing the letter which is intended to accompany the coupons. An illustration follows:

210 Elyria St.
Toledo, Ohio
June 15, 1915

Colgate & Co.
6 Dutch Street
New York City

Gentlemen:—Inclosed find twenty-five (25) wrappers, for which please send Premium No. 30, a penknife, to the above address.

Yours respectfully

James Brown

Industrial conditions often create a demand for youthful labor, and the fifth grade pupil, who in many cases has reached the age at which he may be permitted to leave school, is often forced by family circumstances to take up some form of labor. He may be obliged to make application before he can secure the position to which he aspires, and it will be proper for the teacher to provide practice in writing such applications, although she should not fail to set forth the desirability of his remaining in school as long as possible. The following will serve as a model:

5735 Butler St.
Boston, Mass.
Oct. 19, 1909

William Harrison Co.
Starr Ave. & Fifth St.
Boston, Mass.

Gentlemen:

I saw your advertisement for an office boy in today's *Press*. I should like to obtain the position. I am fourteen years of age and attend the Mt. Albion Public School. I shall be glad

to give references as to my character and my ability to do the work required of me. If you select me, I shall try to serve you faithfully.

Respectfully yours
Herbert Johnson

Pupils are sometimes forced to be absent on account of illness in the family. When it may be inconvenient for either father or mother to explain the cause of absence, a note written by the pupil will make it unnecessary for the teacher to enter upon an investigation of the case. Such a note or letter should be brief but courteous.

Dear Miss Wilkinson:

Mother is ill today, and I must remain at home to take care of the house. If she is better by tomorrow I shall return to school in the forenoon. I hope my absence will not cause me to fall behind my class.

Your affectionate pupil
Jane White

84 Seventeenth Street
May 24, 1915

A pupil may hurt the feelings of another, either carelessly or intentionally. When he realizes that such a thing has happened, it is his duty to apologize at once. Sometimes this is more easily done in writing, and it is well that there should be practice in the forms that will state what the pupil wishes to say. While each offense may require separate treatment, drill on a general apology will be ample work at this time.

Dear John:

I could see that I annoyed you by my rudeness this morning, and I desire to tell you how sorry I am. Will you pardon me for my bad behavior? I shall try not to offend you again.

Yours sincerely
Allen Purviance

In every school it happens that at least one of the pupils is confined to his room by a protracted illness. His loneliness will certainly be lightened if he receives, every once in a while, a note from some or all the members of his class. A sample of what may be said follows:

Dear William:—We are sorry that you cannot be with us these busy days. We miss you and shall be glad to see you at school again. Try to get well as quickly as possible, for baseball time will soon be here and we need you on the team.

Your schoolmates

The teacher and her pupils may profitably discuss each of the foregoing forms with the intention of determining how nearly they can apply them to their supposed needs. It may be remarked that without exception there should be no undue straining to say as much as possible. There is danger of repetition even in very brief letters, and the recipients are more likely to detect this fault than are the writers. The necessity for conciseness may be impressed upon the minds of these young people with good results. In the apology quoted above there are three sentences stating four thoughts, namely: the acknowledgment of rudeness; the expression of sorrow; the asking of pardon; the promise of better behavior. More than this would be superfluous; less might be sufficient. The pupils should be able to determine which of the foregoing sentences or thoughts may be omitted and yet fully satisfy their ideas of what an apology should be. In like manner, they may be taught that this quality should prevail in business letters, also, while completeness of detail should be a prominent feature of general description. It is the teacher's part to see that all phases of this work receive the attention that will permanently benefit the pupil.

Composition Subjects

278. The Building of a Nest	The First Snow
The Value of Shade Trees	The Adventures of a Hat
A Trip on an Airship	The Month of October
American Sports	The Golden Touch
The Hare and the Tortoise	Jack and the Beanstalk
A Letter to Father	The Ragman
Monday at Home	Holland
The Lion's Share	How to Make Soap Bubbles
Sheep and Their Uses	The First Making of Glass
Coverings of Animals	The Robin's Right to Some of the Farmer's Cherries
The Adventures of a Book	Jack's Pets

CHAPTER VI

THE SIXTH GRADE

Outline of Work

279. 1. Review
2. Punctuation
3. Technical terms
4. Distinguishing words
5. Violations of good English
6. Composition, topics, and outlines
7. The advertisement
8. The telegram
9. Letter writing
10. Criticism
11. Recasting sentences
12. Variety of expression
13. Conversations.
14. Reproduction
15. Morals and manners
16. The study of synonyms
17. The diary. See Sections 115 and 204

280. The student just entering the sixth grade has received some training in orderly sequence of both time and thought, and his written work should reveal improvement in that quality. He is now to be instructed along the lines of greater variety in the construction of his sentences and of more comprehensive detail in his descriptions. As he has learned some of the principles of grammar, as

well as a number of technical terms incidental to their expression, directions can be given in the language of the grammar, an advantage that means much to the learner, especially in the matter of conciseness.

281. The following exercises will serve as a suggestive review of the work he has already done :

Select the proper words in these sentences :

He (rung, rang) the bell.

She (sung, sang) well.

I had (did, done) my work.

Write a sentence telling that you shut the door.

Write a sentence telling some one that you shut the door.

Write a sentence asking some one if he shut the door.

Point out a noun in (a) ; a verb in (b) ; an adjective in (c) ; an adverb in (d) ; a pronoun in (e).

a. The book was lost.

b. We played ball all afternoon.

c. Mary has a new dress.

d. They did their work well.

e. James told them he would go.

Use the words *dress*, *paint*, and *well* as nouns and as verbs.

Write a sentence containing two nouns that require capitals.

Write one containing two nouns in the possessive case.

Write one containing two plural nouns.

Write from dictation :

Mary, how's John's mother today?

She's better, thank you, Henry.

It's been too warm during the past two days for her to feel well.

Reconstruct the following sentence, using quotation marks to indicate two different meanings:

John told his father that he should not have done that.

Change to prose:

When to the flowers so beautiful
The Father gave a name,
Back came a little blue-eyed one
(All timidly it came),
And standing at its Father's feet,
And gazing in his face—
It said in low and trembling tones,
With sweet and gentle grace,
“Dear God, the name Thou gavest me,
Alas, I have forgot.”
Then kindly looked the Father down,
And said, “Forget-me-not.”

Insert the proper pronouns:

Please let John and —— go to the circus.
I shall get the book for —— and ——.

Replace *got* with a better word:

The boy got sick, and the mother got the doctor to attend him.

Correct this sentence:

He took the book off me.

Use the proper forms of *lie*:

I —— on the couch last night until mother called me and told me that I had been —— there for two hours.

Rewrite the following sentences, but do not change the meaning:

An honest man deserves to be trusted.
It is your duty to obey.

Insert *don't* or *doesn't*:

—— your mother know that you —— study when she
—— see you bring your books home?

Write correctly:

Them books are John's. Is this here right?

Insert *between* or *among*:

He divided the money —— the seven boys.
The money was divided —— John and Charles.

John, Henry, and George are brothers. Compare John with George in height; compare Henry with the two others. Connect these sentences in two different ways:

The boy goes to school.
The girl does not go to school.

Use these words in sentences, first as common, and then as proper nouns: aunt, professor, street, queen, general, colonel, major, mayor.

Write the feminine or the masculine of each of the following: prince, duchess, men, hero, heiress, nephew, uncle.

Write a sentence showing two different uses of the apostrophe.

Write five sentences, each containing a phrase.

Write a sentence having the subject modified by a phrase.

Write a sentence having a phrase for subject.

Modify the subject by a clause. Use a clause as subject.

Use in sentences:

lovely	earnest	excited	delicate
sturdy	innocent	modest	arrayed

Punctuate:

Will you walk into my parlor little fly
Sam Joe Fred and Crad are the names of four fine boys
Will you have an ice cream soda if I get it for you Jane
Oh how warm the weather is today

A person born in America is called an American. Construct a similar sentence for each of these words: Germany, France, Ireland, Turkey, Norway, Sweden, Spain, Cuba, Scotland, Greece, England, Canada, Egypt, Switzerland.

Use each of the following phrases as the subject of a sentence:

To do good	Running a race	To obey your parents
Catching rabbits	Helping the aged	Flying a kite

Change the word modifiers to phrase or clause modifiers, then add the necessary words to make sentences:

Green tomatoes
A courageous sailor
A wise man
A very long journey
A generous act

It is correct to say:

I have a cold; not, I have got a cold.
What have you? not, What have you got?
Why are you doing that? is better than What are you doing that for?

Correct:

Oh, I wish I had an ice-cold glass of water!
Carrie had a fresh basket of eggs.
I have a new pair of gloves.
Will you have a hot cup of coffee, Alice?
Mother has a ripe bunch of grapes.

Insert apostrophes where necessary :

The flowers are Marys.

We should have a care for others comfort.

He is engaged on a two-weeks job.

All of the farmers crops have been harvested.

The mens work is finished, but Johns is not.

Johns father said that he might go to the library to find the childrens books, after which he might go to the boys room for an hour.

Use of *lie* and *lay* :

The man — on the grass.

The coat — on the ground.

He came into the room where the sick man —.

The carpenter — his tools in the box.

— the pencil on the paper and let it — there.

The pencil is — there.

— down to rest.

The book was — on the stand.

The doctor — his hands on the boy as he — in bed.

Combinations

282. This man is industrious. He invented a machine. The machine is an excellent one.

John writes. He writes with a pen. He writes carefully.

A frog had seen an ox. She wished to make herself as big as the ox. She attempted to do so. She burst asunder.

I wish to eat. I am hungry.

I approached the house. I saw the door open. I walked in.

Mary is an indolent child. She will never learn.

The cat is watching a robin. The robin is on the fence. The cat would like to catch the robin.

The poor old woman is tired. She is carrying a basket. The basket is heavy.

Saturday was a bright day. The children had a picnic. They went to the woods.

I heard a bell ring loudly. I ran to the window. I saw a fire engine go by. It went very rapidly.

Expansions

283. A wise son maketh a glad father.
An earnest man finds the way to do things.
By attending to his business Mr. White gained great wealth.
Stephen asked his father for a dollar.
The gentleman rowing is a friend of mine.
I saw the ruined automobile.
A city set on a hill cannot be hid.
Having finished his work, the laborer went home.
The child dances gracefully.
Health and plenty cheer the industrious man.
Walking up to the door, he knocked boldly.
By writing carefully you will learn to write well.

Miscellaneous

284. Write three simple sentences, and combine them into one.

Illustrate the use of seven abbreviations.

With the words *child played* as a basis, construct a sentence of at least twelve words, introducing modifiers of both subject and predicate.

Write a heading; an address; three salutations.

Write three closing phrases; two signatures.

Write a conversation between two persons who have not met for a year, having each one speak five or six times.

Fill blanks in each sentence with proper forms of the same verb:

The father told his son to — him his cane, and it was — immediately.

The thief — the money that had been — from some one else.

The tenor — a song, and everybody said that it had been well — .

The bird — from its nest yesterday, but it has not — today.

The student — a picture, but it was not well — .
 Mr. Willis — to see his brother, but his brother had — .

Abbreviations

285. To those provided for the fifth grade, add the following:

Pres.	Gov.	Messrs.	sec.	treas.	bal.
agt.	acct.	G. A. R.	M.D.	D.D.	ans.
N.E.	N.W.	S.E.	S.W.	prod.	rem.

They should be used in composition work according to the directions to be found in Section 191.

State which of the appended sentences contain words that can, with propriety, be abbreviated, and give your reasons for thinking so. Rewrite such sentences.

I expect to start on my trip at three-fifteen in the afternoon, and Doctor Johnson will go with me.

We shall return on January 15.

Colonel Roosevelt spent several months in Africa.

We are intending to remove to Lincoln Avenue.

Both North and South America are rich in grazing lands.

We are now living on Jacob Street.

Superintendent Harbison Millard will be in his office tomorrow morning at ten o'clock.

Superintendent Harbison Millard, 418 Pearl Street, City.

Galveston, Texas, September 19, 1910.

New York is the largest city in the United States.

Homonyms

286. Form original sentences in which the following words shall be used correctly.

heel	need	seed	weak	rain
heal	knead	cede	week	reign
pair	oar	air	bare	sum
pare	ore	e'er	bear	some
pear	o'er			

Punctuation

287. The rain ceased and the sun came out
Grover went to town to buy a suit of clothes
Joe and Jack and Tom have gone to the creek to fish
Husband remarked Mrs. Wylie who do you think has come
to visit us
Rev. Joseph Speers 4323 Liberty Ave Los Angeles California
Mildred and Nora will you come here a minute
Oh Nora I have cut my finger
The three states are these Ohio Indiana and Illinois
O Lord in Thee have I trusted
By the way where are you going this evening
Can you tell Robert who Napoleon was

Written Reproduction**THE MERCHANT OF VENICE**

288. Lamb's "Tales from Shakespeare" is a book which should prove a delightful introduction to the study of the great dramatist, and one of the best of the stories it describes is "The Merchant of Venice." Read it to the members of the class and have them prepare a synopsis that will cover the chief events of the drama and include comments on the most important characters. They will be pleased to give their opinions regarding Shylock, Portia, Antonio, Bassanio, and others who carry the burden of the play. Find the time to read passages that will convey something of the spirit of the production. They will thus imbibe the language of this illustrious writer at first hand and in all probability will develop a desire for further acquaintanceship with his works. If the pupils seem much interested, divisions of the play may be taken up in detail, such as the writing of the bond, the trial scene, or the story of the rings.

Violations of Good English

289. Do you say?—

I'll not change my seat, for I can see *good* enough here.

Do *like* I do.

There's them apples to pare.

This *here* book is the best I've ever read.

That *there* pencil breaks every time I use it.

His death was *awful* sudden, wasn't it?

Hiram will be *mighty* glad to see you.

I am *real* sorry to learn that your sister is not well.

Ain't this a hot day?

She is a poor widow *woman*.

I have found *lots of* mistakes in this composition.

Sarah told him *to not wait* any longer.

He took my book *off of* me.

Company *has came* to our house.

He *don't* know who that is.

I didn't do *nothing*.

Hold it in your *both* hands.

A Criticism

290. Do you ever compose such sentences as you will find in the following list? The same criticism applies to each of them. What is it? Write a caution that will govern the case, beginning with "Do not —."

We shall remain in the city during the remainder of the month.

You must expect me to find fault with the faults you show in your writing.

I am planning to take the plans of my new house with me when I go.

The rest of the company decided that a rest would be good for them.

I scarcely know how to explain the scarcity of game this year.

I admit that I was wrong when I admitted you without a ticket.

Recasting Sentences

291. The writer who is anxious to avoid monotony in the use of words must be just as careful in the formation of his sentences. Variety in the latter respect is one of several qualities which make reading enjoyable. When the young student finds that he has cast several consecutive sentences in almost the same mold he should recast a sufficient number of them to produce the variety desired.

Have him reconstruct the following sentences in such a manner that they will convey the same meaning as they did before being changed :

During my stay in the country I gained six pounds in weight.

We have reason to believe that he may arrive any minute.

We searched everywhere for the purse without finding it.

By taking a street car, we arrived at the park in less than an hour.

The train was derailed. It was running at a rapid rate.

I was not aware of his being present.

“Marie,” asked Grace, “where do you expect to spend your vacation?”

Catherine is a bright girl. She is lazy.

His father being dead, the prince ascended the throne.

Industry is the cause of prosperity.

The elephant is larger than any other quadruped.

I shall name the essential points of the story.

A Criticism

292. One day I had a holiday. I took a walk to the woods. The sight of so many green things refreshed me very much. The first living thing I saw was a beautiful bird of many bright colors. It was singing in the branches of a leafy tree. Then I saw a rabbit that ran away at my approach. Next I saw a small stream of water bordered on both sides by flowers of all kinds. I sat down on the bank and ate my lunch. The murmuring of the brook made me so sleepy that I soon went to sleep.

After a long time I awoke and went home, feeling that I had spent a most enjoyable day.

Here is a composition that is faulty in several respects. Can you offer suggestions that will improve it? Some of these queries may be of assistance to you:

1. Do you observe the repetition of certain words or groups of words in close connection?
2. Is there an instance of exaggeration in the composition?
3. Are many of the sentences too short? What objectionable quality is thereby indicated?
4. Is there sufficient detail to make this production interesting?
5. Has the writer's imagination been allowed to act freely?

"Flesh and blood" in detached sentence making has been mentioned as an essential, and the same statement is true in composition work. The author of "A Day in the Woods" saw and heard many things that he did not record, but we are not to find fault with him on that account. We do complain that the "flesh and blood" is missing; that there is insufficient detail; that statements are made in the dull, matter-of-fact way which prevents uniqueness of description. Let us rewrite the first two sentences to illustrate our meaning:

One day I was given the pleasure of a holiday that I had been anticipating for a long time. I had already decided that I would spend it in the woods because I have always been fond of the beautiful things to be seen and heard there; so to the woods I went.

Complete the revision of the foregoing by means of such changes or additions as will in your judgment result in decided improvement.

Completion of Sentences

293. It is — who am trying to win the prize.

It is — who are going to spend our vacation on the farm.
Can it be — who did the mischief?

The teacher thought it was —, but both — and —
told — that it was not —.

Neither of the men — injured.

John or Stella — to go to the store.

Coming down the lane,

There is no use in (at least twelve more words)

The merchant (adjective clause)

The pupils having finished their lessons,

I shall return from the city (adverbial clause)

Miss Johns, — I speak to Selma for a moment?

We — go to the picnic tomorrow if it does not rain.

Which is the — thing to do, — walk or ride?

I shall — your wishes.

You have not watered the plants for three days; I — they are all dead.

He said that he had told me the truth, but I — that he had not.

If you do not — your grumbling, I shall not — with you.

Mother says that I (permission) go.

Mother said that I (permission) go.

Mother says that I (necessity) go.

Mother says that I (obligation) go.

Mother says that I (ability) go.

Every pupil must learn — lesson.

Carry this package — care — the butcher — Fourth Street.

Composition—I Am a Clerk

294. Tell what the duties of a clerk are; some of the troubles clerks have in waiting on customers; how customers should be treated, no matter what they may say or do; some occupations you would prefer to a clerkship.

Conversations

295. There is something of value in writing supposed conversations or dialogues. It may not call forth a quality of thought so dignified as other forms of composition, although that will depend altogether upon the subject of the conversation and the mental trend of the writer; but

it will serve to quicken the wits of children in composing suitable replies to their own questions or statements. It will thus require their assuming a dual character in order to bring the conversation to a successful issue.

The teacher will doubtless be able to provide appropriate subjects; but in order to do this she must study the interests of the pupils. Some of them will be able and willing to choose for themselves, although, in general, it will be found necessary for her to suggest. A few are supplied below:

Conversation with a Grocer

I Visit My Grandmother

What Harry Wanted to Know, and What 'the Lump of Coal Told Him

Harry's Country Uncle Asks Him Some Questions

A Quarrel and an Apology

What I Expect for Christmas

What I Received for My Birthday

Mary and Emma Play School

A Call on a Sick Friend

Advertisement

296. Your mother lost a ring and writes an advertisement, thus:

LOST—A ring, which has the initials "A. O. F." on the inside. It has an amethyst set. A reward will be given to the person who returns it to 737 Brown Street.

You will remember that the papers charge so much a word, and that you wish, naturally, to have the advertisement cost as little as possible. In addition to that, people take pride in the fact that they are able to "boil down" such statements into a very small space. Assist your mother in recasting this advertisement with the intention of cutting out all needless words, and then let us have the result of your efforts.

A Telegram

297. Your father is away from home on a business trip. In his absence your baby sister becomes ill. Write him a telegram which shall convey the following information:

“Mildred is quite ill. The doctor thinks she may have scarlet fever. Come home at once.”

It is desirable that telegrams shall contain no more than ten words if they can be so arranged as to express the message. Reconstruct the foregoing on such a basis.

Pupils should have a taste of this kind of work simply to bring them into contact here and there with business life and its forms. They may have nothing to do with telegrams or advertisements for years to come, but they should know the principle which usually governs their preparation.

Variety of Expression

“Standing on the corner of the street, I watched the parade pass.”

298. Here is a simple sentence introduced by a participial phrase which modifies the subject *I*. The pupil should be required to write ten similar sentences, having in each case a different participle and a different subject. This will have the effect of making him better acquainted with the participial forms of verbs, and will broaden his knowledge of the verb system in general, as well as provide distinct fields of activity in mental work. After this exercise has been completed, he may be advised to use such a sentence in his next composition or letter. He will, of course, be cautioned not to employ a form of that kind too often, for reasons already stated. Call his attention to the following paragraph:

Standing on the corner of the street, I watched the parade pass. Having followed it for two squares, I went into a drug store. Drinking an ice cream soda, I talked with the clerk on the state of the weather. Having stepped out on the street again, I became the witness of an amusing scene.

These sentences are all constructed after the same pattern, and the eye as well as the ear is offended by the resulting monotony. Have the pupils recast a sufficient number of them to provide a pleasing variety.

The following sentences are given for the purpose of reconstruction in as many ways as possible :

Walking up the avenue, we met James and Harry.

Hearing a peculiar noise in the cellar, Mrs. Williams went down to investigate.

Having studied his lessons thoroughly, Ernest decided that it was time to retire.

Simon Peter, having a sword in his hand, drew it and cut off the servant's ear.

We went to the park, expecting to meet the other girls.

Having a holiday, we decided to take a trip on the lake.

Select, from the reader, sentences having the same form as the foregoing and have the children remodel them.

The pupil may now be required to change such sentences as the following into simple sentences, using absolute phrases or participial modifiers of the subject :

When the boy found the purse, he hunted up the owner and returned it.

While the student ate his lunch, he read the newspaper.

Because you have committed this offense, you must be punished.

After the enemy had fled, their camp was plundered.

Since you are so greedy, you shall have none of the cake.

As soon as Frank had finished his work, he went out to play.

I caught the train because I rose early.

While the hare slept, the tortoise passed him and won the race.

burst

burst

burst

299. Here is a verb that never changes its form, no matter what time it may indicate. Since a great many people do not know or remember this, we often hear them use such expressions as, "The water pipe bursted," or, worse still, "The water pipe busted." With the foregoing hint in mind, fill the blanks in the following sentences:

Do you think the balloon will —— if it goes much higher?
The storm —— forth in all its fury.
Sometimes street mains —— on account of extra pressure.
I did not know the dam had ——.

Poem for Study

ABOU BEN ADHEM

300. Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold.

Exceeding peace had made Ben Adhem bold;
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made of all sweet accord,
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote, and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed;
And, lo! Ben Adhem's name led all the rest.

—Leigh Hunt

Who was Abou Ben Adhem? What does "may his tribe increase" mean? What other names are given to his visitor besides the one first mentioned? Why should exceeding peace make a man bold? What was the first question asked by Abou? The answer? What was his second question? The answer? Was he discouraged at this answer? Why did he speak "more low"? What did he ask? Why did his name lead all the rest?

Distinguishing Words

fewer less

301. The incorrect use of these and the following words is very common:

Fewer refers to number; *less*, to quantity.

There has been — rain this month than usual.

The farmers are raising — potatoes than they did last year.

I have — money in my pocket than you think I have.

I have — cents in my pocket than I have in my hand.

There are — boys than girls in school.

There are — problems to be solved today than there were yesterday.

I can tell that story in — words than he can.

There are — accidents on that road than there are on any other.

By riding, you can go in — time.

some somewhat

302. *Some* is an adjective, and modifies nouns; *somewhat* is an adverb, and modifies adjectives, verbs, and other adverbs.

— wearied by our labors, we sat down to rest.

There are — apples in the basket.

I am — inclined to go with you.

He relented — when he found that his son was sorry for what he had done.

— excited, he stood there for a time without saying a word.

Our house stands — back from the street.

Will you give me — of your flowers?

The sick child is — better.

one another

each other

303. *Each other* refers to but two; *one another*, to more than two.

The two girls really love — —.

Love ye — —.

The party was divided into couples, and the different couples played with — —.

May and Josie are playing with — —.

We should always be courteous to — —.

Bear ye — —'s burdens.

The players looked at — — in admiration of Hans Wagner's wonderful stop.

Since the two trains were going in opposite directions on the same track, they of course ran into — —.

guess

think

304. *Guess* means to give an answer without knowing what the answer is; *think* means to believe, to consider.

— what I have in my hand.

I — that you have a nail in your hand.

He said he — it was right for the teacher to do as he had done.

If you can — the answer to this riddle, I will — you a very smart girl.

Do not — when you are solving problems; —.

She — she already knew enough to leave school.

carry

fetch

bring

305. *To carry* means to take from one place to another; *to fetch* means to go and bring; *to bring* means to carry to this place. If Harry is at A, he may *carry* something to B, or he may *fetch* something from B; if he is at B, he may *bring* something to A at the request of a person who is at A.

Do not forget to — me some coffee when you come home.

Please — this package to the store for me.

— me yon book.

at which	on which	for which
under which	in which	

306. The house — — you lived ten years ago has burned down.

The hotel — — I am staying is the Lincoln.

The farm — — the old man lived has been sold.

Lightning struck the bridge — — we stood.

Some one has stolen the skiff — — I paid twenty dollars.

The agreement — — we worked was a written one.

by whom	for whom	with whom	under whom
	about whom	to whom	

307. We do not know — — the deed was done.

The pupil — — we are waiting has not yet come.

The person — — the money was given seemed thankful.

— — were you talking this morning?

— — was the article written?

— — did you have the conversation about the flying machine?

The general — — you served during the war has just died.

Encourage the pupil to insert the foregoing phrases and forms of sentences in his descriptions. The probabilities are that he will take pleasure in doing so, and will meet with gratifying success in his endeavors.

Composition—The Old Trunk

308. Write about an old trunk in which you discovered a number of things. Tell what the trunk was like, and give an account of what you found in it.

In this composition, you may use at least one sentence with a participial phrase, a complex sentence with an adverbial clause, and one with a relative clause similar to those mentioned in Sections 306 and 307.

A Ride on a Delivery Wagon

309. Variety in the form of sentences may readily be secured in this description. For instance, we may say, "The horse behind which we rode"; "Lingering in front of the house, we watched," etc.; "Because the day was very warm, the horse was allowed to take his time."

The First Money I Earned

310. Few people forget the first wages they received for services rendered; and the event is probably one that children of this age will recollect without any effort and will therefore be able to describe. Make it plain that the pupil is not to attempt complex and compound sentences lavishly, but train him to feel the necessity for variety. When that point has been gained, he will take pleasure in occasionally using the longer forms.

Synonyms

311. Arrange the following list in pairs and place each word in a sentence.

keep	fewer	locality	convention
obstacle	hinder	esteem	less
accept	constant	prevent	receive
reflect	contain	continual	consider
respect	meeting	topic	retain
neighborhood	subject	obstruction	hold

More Synonyms

312. Each of these words has more than one synonym. Write as many as you can, and if you are able to explain any differences in meaning, do so.

purpose	beautiful	remainder	aid	make
serene	joy	ill	reign	push

Opposites

313. Many words, especially adjectives, verbs, and nouns, have almost exact opposites in meaning. Study the following, and make a list of at least one opposite for each. Use all of them and their opposites in oral sentences.

bent	drooping	polite	fair	accept
religious	small	narrow	pride	proud
out	within	protect	assemble	disgrace
agree	simple	go	hero	roughly
despise	frown	lead	divide	adjourn

Poem for Study

314.

SNOW-BOUND

Shut in from all the world without,
 We sat the clean-winged hearth about,
 Content to let the north wind roar
 In baffled rage at pane and door,
 While the red logs before us beat
 The frost-line back with tropic heat;
 And ever, when a louder blast
 Shook beam and rafter as it passed,
 The merrier up its roaring draught
 The great throat of the chimney laughed.

—Whittier

1. Why is the term *baffled rage* used?
2. Explain the meaning of *frost-line*; of *tropic*.
3. What is a *draught*? Why is a draught stronger in winter than in summer?
4. What comparison is observed in the last two lines?
5. What picture is suggested by the whole stanza?
6. Why is this a scene of contentment?

A Letter

315. Write a letter to Harper & Brothers, New York City, inclosing one dollar and fifty cents in the shape of a money order, for a copy of "The Adventures of Huckleberry Finn,"

by Mark Twain. Since this is to be a business letter, use only enough words to make your meaning clear.

Correcting Business Letters

316.

2629 Center Ave.
Louisville, Ky.
May 31, 1914

American Book Company
New York City
Gentlemen:

I am inclosing fifty-five cents in one-cent stamps for a copy of your "Progressive Fifth Reader," which I hope you will send me at once. Expecting to hear from you at your earliest convenience, I am

Yours truly,
David Pritchard.

The pupil is required to examine the foregoing letter with the purpose of condensing its contents. Bear in mind that we should be almost as brief in business letters as in advertisements or telegrams.

Advertisements

317. Your mother wishes to procure the services of a laundress. Write an advertisement to be placed in one of the local papers. Remember that an advertiser may direct the persons who answer to go to his residence; or, if he prefers, he may have the letters addressed to a certain letter and number at the newspaper office, where he can call for them. The following will illustrate:

WANTED—A girl to do general housework. Bring references to 171 Knox Avenue.

WANTED—A sewing girl. Address, stating wages desired, L 57, Leader Office.

In all such matters, conciseness is the most important quality to be sought.

this that these those

318. *This* points out an object near at hand; *these* is its plural form. *That* points out an object farther away; *those* is its plural form. The most common error in the use of these words is the coupling of their plural forms with singular nouns.

— boy learns well; — one does not.

— pair of shoes is dearer than — .

— boys out in the field are enjoying themselves at a game of ball.

— girls are making too much noise for us to hear each other.

I like — kind of necktie.

— kinds of apples are not to my liking.

those them

319. Never use *them* as an adjective; *those* is the proper word. *Them* is a pronoun, and should not be followed by a noun.

— children are likely to get into mischief.

The boys standing under the tree are Ernest and David; I know — very well.

I expect to be with — in a day or two.

Bring me — books.

Carry — flowers to the sick girl.

Composition—The Shortest Way to —

320. Assign to the pupils a place, the situation of which they know, and require them to state in concise terms the directions they should take and the streets they should consecutively travel from their own homes or from their school building in order to reach the place desired. This will call for care in avoiding the repetition of certain words that will otherwise insist on intruding themselves upon the attention of the writers.

The Preposition

321. Supply the missing prepositions:

We were crowded — the cabin,
Not a soul would dare to sleep,—
It was midnight — the waters,
And a storm was — the deep.

'Tis a fearful thing — winter
To be shattered — the blast,
And to hear the rattling trumpet
Thunder, "Cut away the mast!"

As thus we sat — darkness,
Each one busy — his prayers,—
"We are lost!" the captain shouted,
As he staggered — the stairs.

Write a sentence containing the preposition *between*.

Write one containing *among*; *in*; *into*.

Plural Forms

322. Reconstruct the following sentences so that each noun or pronoun, as far as possible, may be used in the plural form:

The fly entered the spider's web.

A mouse was caught by the black cat.

She has learned her lesson.

I know where the book is; it is lying on the table.

Miss Jones is taking her Sunday School class to a picnic.

mad angry

323. The — dog bit two persons before he was dispatched.

The — man was captured in the woods after a chase of more than a mile.

The — boy would not apologize for his misconduct.

The horse became — after he had been bitten by the — dog.

Do not be — with me, for I did not intend any offense.
— people should be confined in insane asylums.

leave let

324. Practice filling in these blanks with the proper words:
— him go, John, for I want the baking powder immediately.

— me try this example, Miss Ellis; I think I know how to solve it.

— the forest, he struck out over the open country.

— us — the patient, so that he may have a chance to sleep.

You may — the door open, Sarah, when you go out.

Do not — the dog out of his kennel this morning.

— me alone; I do not wish to be teased.

— me alone; I wish to think a while by myself.

John asks to be — by himself.

Letters

325. Construct on paper the diagram of an envelope of the size you are accustomed to using and place thereon your own address, being careful that your name is somewhat lower than the middle, and that each succeeding item begins in the same vertical line as the first. Write numbered streets in words, so that the number of the house and that of the street shall not cause confusion in the mind of the reader. Although the postman may be particular in sorting and delivering mail, it is the duty of letter writers to assist him by making every part of the address as plain as possible. (See Section 102.)

Write a letter to Ginn & Co., Boston, Mass., asking the firm the price of Frye's geographies. State exactly what you desire, and no more. Do not attempt to make such a letter lengthy, for business men have little time to read long letters. Remember that all commercial forms, including advertisements, telegrams, and letters should contain not a single word more than is necessary to express the meaning of the writer.

Topics for Letters

326. Write a letter to a cousin who lives in Florida. He has never seen a snow storm. Tell him what it is like, and what pleasure it always affords you.

Write a letter to your teacher, asking her to inform you frankly what she thinks of your progress in school. Tell her that you can accept a written criticism in better spirit than an oral one, and that that is why you wish to have it written.

Answer this letter, imagining yourself to be the teacher. Make your criticism kind but plain, and attempt to show in what way improvement may be brought about.

Write a letter to a boy or girl friend, relating an exciting incident that you witnessed on the street.

Imagine that you have been sent to a private school. Your mother, of course, will be glad to hear from you, and she will be pleased to be told about the little things that are occurring daily. You may describe one or more of the acquaintances you have formed, tell what you have to eat, what the school is like, and what you think of your teachers.

Study the subject of tanning hides, and write a letter to Rex Carter, Piedmont, W. Va., explaining the process.

Write a letter from Niagara Falls to Wilbert Gordon, 443 Mt. Vernon Avenue, Columbus, Ohio, telling about some of the wonders you are engaged in viewing from day to day.

Write a letter from Detroit, describing the industries and chief attractions of that city.

Composition—What Two Boys Became Angry About, and How They Settled Their Quarrel

327. This is a rather lengthy subject, but it should be an interesting one, no matter how the affair ended. The girls of the class may describe a difficulty between two of their own sex if they prefer. More or less conversation may be introduced, and care should be taken to have it natural and progressive.

Quarrels in General

328. As a continuation of the foregoing, assign a composition with this title. Pupils may be led to state why quarrels are unnecessary. Usually one person of the two is the aggressor, and in some manner causes annoyance. Both finally become angry, hot words ensue, and blows are struck. After all is over, each one is heartily ashamed of the part he has taken in the affair. This should be within the descriptive powers of the sixth grade pupil because he is old enough to understand the adage "It takes two to make a quarrel," and to show how the trouble could have been prevented.

Quarrels Between Nations

329. By oral discussion pupils may be led to observe that the history of nations is very much like that of individuals; they have their misunderstandings, their jealousies, their conflicts, but these are much more serious in their nature and effects. After their differences have been adjusted, both sides realize how easily their quarrel might have been avoided by means of moderation and toleration on the part of each. Mention might here be made of the International Peace Commission.

Strikes

330. A strike is a dispute between workmen and the firm that employs them. Sometimes it is settled without much delay, but occasionally it is carried on so bitterly that there is loss, not only of property, but also of life. Ask the pupils to describe how a strike may arise; who sometimes cause trouble in a strike; how it is often adjudi-

cated; how it might have been avoided in the beginning. Some pupil may have lived in a district where a strike has taken place, and he can tell very clearly what terror is felt by the women and children during such a time.

stop stay

331. *To stop* means to cease motion; *to stay* means to remain in a place. There is no motion implied in the latter word. With these facts in mind fill the following blanks:

I wish you would —— at the post office on your way home.
The drummer is —— at the Hotel Windsor.

Will the car —— long enough at the corner for me to buy a paper?

Some of the pupils had to —— after school.

Mary will —— with the baby while you are away.

Can you —— at my house on your way back and —— for dinner?

Composition—Review of a Book

332. By this time the pupil has read a number of books that have appealed to him in a manner perhaps difficult for him to explain, but the charm is nevertheless there, and the impression will remain. Require him to select one of these books and to describe, as well as space will permit, the plot, the characters in which he was most interested, and the reasons why he prefers it to others he has read. A composition of this kind may take days for its completion, but it will be worth while to be deliberate about it. The hurry work that is often done in language exercises is seldom of much benefit to the pupil.

Composition—A Humorous Story

333. It is not to be supposed that a pupil of the sixth grade will be able to compose humorous stories, for that is

within the ability of comparatively few writers; but he can reproduce something that he has heard or read. Hence his chief task will be to recreate the dialogue on which the humor, as well as the real interest, of the story usually hinges. Here is one taken at random from a daily paper. It may be read to the pupils without comment, for such productions need no explanation, and repetition here is not especially helpful to the child, particularly if the point of the joke is apparent to him at first reading.

"Here, Benny," said Mr. Bloomer to his young son as the latter started to church, "are a shilling and a penny. You may put which you please into the contribution basket."

Benny thanked his papa and went to church.

Curious to know which coin Benny had given, his papa asked him when he returned, and Benny replied:

"Well, papa, it was just this way. The preacher said the Lord loveth a cheerful giver, and I knew I could give a penny a good deal more cheerfully than I could give a shilling, so I just put the penny in."

The Cobbler

334. Have you ever taken your shoes to a cobbler? Have you stood by as you waited and watched him make the necessary repairs? If so, relate your experience, making the account as complete and connected as possible.

A Picture Study

335. The picture may be selected from those in the schoolroom or from a magazine. The pupil should be allowed to have it close enough for thorough study, so that his description will mean something more than a mere naming of details. His judgment and imagination should be brought into play in the endeavor to interpret the feelings of the artist and the meaning of the picture.

Resources of Our State

336. The pupils should be encouraged to add to the common stock of information what they have learned elsewhere than in school. If the discussion be broad enough, all will be able to choose different items.

Historical Stories

337. The sixth year student has a wealth of material at hand for historical reproduction, but it is evident that care must be exercised in the amount of work to be placed on his shoulders. Good judgment requires that much of this should be oral, otherwise he will stagger under the burden. Each month of the year will bring its appropriate share, and from the sum total the teacher will doubtless be able to choose what seems best. She should not by any means confine herself to American history in this matter, because it is just as important for the pupil to have a knowledge of certain of the world's greatest personages and events as it is for him to be familiar with much that has happened in his own country. Besides, the Bible furnishes many interesting stories, with at least some of which he should be made acquainted; and the Greek and Roman myths form a part of general literature which cannot well be neglected. It will be possible to use only a few of these things, but enough may be fed to the learner to make him hungry for more; and that is one of the real objects aimed at in education.

Lessons in Etiquette

“Politeness is to do and say
The kindest things in the kindest way.”

338. The teacher should make it a part of her professional preparation to be able to discuss intelligently with

her boys and girls the proper forms of procedure when they are in the company of others, particularly for the sake of those who lack such training. It is natural for them to do just what their parents have always done and to believe that such a course is correct, unless they meet people of culture and determine to pattern after them. A girl sees her mother place her knife in her mouth at the dinner table, and she does the same thing because she knows no better. A boy keeps his hat on his head when he meets a lady or an aged person because he has not been taught to do differently. When both the girl and the boy see how better trained people act, they are not slow to adopt at least a part of what is said to be good manners. Although the teaching of polite usage may meet with opposition in some of the homes, it is nevertheless well to persist, but with the employment of all the tact necessary to remove objections. A great deal of work may take the shape of conversations, but when specific directions are to be given the written form should be used.

Discuss such topics as these:

1. Polite forms of salutation and farewell
2. Models for excuses and apologies
3. Behavior on the street and at meetings
4. How pupils should sit at their desks
5. What apparel should be worn at the table
6. What use should be made of the knife; of the fork
7. Where the spoon should be placed when not in use
8. What is due the remainder of the company when one of their number leaves the table before all have finished eating
9. The effect of a pleasant manner

The Virtues

339. Morals and manners are closely connected, and the school that makes much of the one should magnify the

other. The virtues, also, should occupy a prominent place in the training of the pupils, for, when all is said, the most valuable product of the school must ever be good character. Composition work is a help along this line, and sometimes it becomes a very important one. The teacher may select topics which shall be treated in oral or written form, and they should embrace those in which kindness, courtesy, dignity, bravery, gentleness, honor, honesty, and the like are described as qualities of the mind which all should be proud to possess.

High Prices

340. A favorite topic these modern times. In a preliminary oral discussion the pupils are led to draw a comparison between living as it was of old and as it is now; between the poverty of the past and the fabulous riches of the present; between the scarcity of inventions on the one hand and their multiplicity on the other; between the educational drawbacks of olden times and the educational advantages of today; between the modesty and contentment of the common classes, which was general, and the ambition to outshine others in extravagant living, which is universal. From these premises it will be easy to draw a conclusion. An outline for the use of the pupils will be an excellent thing in bringing this production to a successful termination.

Subjects for Composition

341. The Story of Hercules
From Chicago to Boston
The Story of Easter Day
Country Experiences
Ventilation

- The Story of Achilles
- The Grocer's Lament
- The Suffragettes
- A Sham Battle
- Cotton and Linen; a Contrast
- An Anecdote of Benjamin Franklin
- Holidays, and the One I Like Best
- The Story of Paul Revere
- Manners on the Street
- The Vacuum Cleaner
- What to Do in Case of Fire
- Jacob and Esau; a Study in Contrast
- Icebergs—Where They Are Formed and What Becomes
of Them
- How I Would Draw a Circle Four Inches in Diameter
- Cornelia and Her Jewels; a Story of Ancient Rome
- Description of a Good-Tempered Person
- In What Ways a Teacher Shows That She Possesses
Patience
- What the Old Bureau Said to Jane
- I Visit the Doctor
- A Conversation Between Two Girls Who Are Playing
School
- A Cat's Complaint

CHAPTER VII

THE SEVENTH GRADE

Outline of Work

342. 1. Review of essential principles
2. Study of poems
3. Technical directions
4. Punctuation
5. Distinguishing words, including drill in the use of prepositions
6. Composition
 a. Variety of expression, including combination and expansion
 b. Letter writing, directions, topics, criticisms
 c. Imaginative composition
 d. The diary
 e. Descriptions of experiments
 f. Industrial topics
7. Difficult tense forms
8. Faulty language
9. Ethics of school life

343. The teacher will probably be compelled to spend quite a while at the opening of the year in reviewing what her pupils have partly learned and partly forgotten; and this review will be very beneficial, because it will recall that which they need at all times, and will enable the teacher to go much more deeply into the subject than her fellow laborers in the lower grades have done. It is a

discouraging fact that she must unceasingly struggle with the pupil to teach him not to slight the least important part of composition, the mechanics of the art, such as the commas, the periods, the misspelled words; and that her time and energy are expended before she can accomplish her ultimate purpose, namely, the expression of thought and all that the term implies. The sixth, seventh, and eighth grade pupils are being constantly reproved for their negligence in these matters, for negligence it is, pure and simple. They know that every sentence should begin with a capital; that every declarative sentence should end with a period; that every interrogative sentence should end with an interrogation point; that *too* in the sense of *also* should be preceded by a comma; that *two* means twice one; that—yes, a thousand that's; yet the fact remains that they continually ignore the very rules that they have been taught over and over. There is but one way to conquer this negligence, and that is by persistence. It is only the persistent teacher who obtains results commensurate with her efforts.

Variety of Expression

344. Practice in this department of composition is to be continued, and the pupils should be encouraged to seek variety in connected work as well as in isolated sentences. The following are given for reconstruction:

We noticed a solitary cabin standing on the bank of the river.

Drawing a hasty sketch, the teacher set us at the task of copying it.

She always tells the truth.

He described his dream to us.

The doctor bought a two-year-old pony.

We have just been informed of the governor's death.

The poor fellow paid no attention to the passers-by.

They listened eagerly to the words of the speaker.

The gentleman admitted his interest in the matter.
Beautiful red roses lay in profusion on the ground.
The trees bending over the stream are willows.
The new-born lamb was too weak to stand.
The purse was found; it was returned to the owner.
Few of us really appreciate the value of time.
A drummer found the lost purse.
The day being very clear, we decided to have our picnic.
I, having laid aside my coat, proceeded to mow the grass.

Poem for Study

345. Maiden, that read'st this simple rhyme,
 Enjoy thy youth, it will not stay;
 Enjoy the fragrance of thy prime,
 For, oh, it is not always May!

Enjoy the spring of love and youth,
 To some good angel leave the rest;
For time will soon teach thee the truth,
 There are no birds in last year's nest.

—*Longfellow*

1. Explain the comparison implied in "fragrance of thy prime."
2. What is the meaning of the last line in the first stanza?
3. "Some good angel"—what wide-spread belief has given rise to this term?
4. How does time "teach truth"?
5. What is the lesson to be learned from this extract?

Combination

THE LION AND THE FOX

346. A lion had lived many years in the forest. He had supported life by preying on other beasts. He had now become old. He had lost the swiftness and the power of his youth. The other animals were no longer afraid of him. They were able to keep out of his reach.

He was now in a terrible position. He could obtain no food to keep him from starving. He scarcely knew what to do.

He finally decided to retire to a cave. He gave out the information that he was too ill to be abroad. He invited the other beasts to visit him. From time to time some of them did so. They were never seen again.

One day a fox came to the mouth of the cave. He asked the lion how he felt.

"Oh, very poorly," said the lion. "Won't you come in and talk to me?"

"You must excuse me," replied the fox. "There is one thing that looks queer to me. I see the tracks of many animals. They all point into your cave. I see none pointing out."

THE METHOD

This fable is composed almost entirely of simple sentences. It is to be rewritten in language forms that are in common use among seventh grade pupils. The following suggestions may be helpful:

1. Two simple sentences may be merged into a single compound sentence.

2. Two simple sentences may be combined into a complex sentence by changing one of them into an adjective or an adverbial clause.

3. Two simple sentences may be abridged so as to form one simple sentence containing a participial or an absolute phrase.

Besides this, the imagination is to be called upon for assistance in providing needed detail for the story. Here are a few hints:

What may have been the feelings of the lion in his youth?

How did the other animals act at his approach?

How did they act when they learned of his weakness? What may some of them have said?

Why did they visit him?

Describe a conversation that may have taken place between the lion and one of his victims in the cave.

Draw conclusions based upon the comments of the fox.

Distinguishing Words

347. The following sets of words, while somewhat alike in form or meaning, or in both form and meaning, differ sufficiently to require discrimination in their use. Illustrate by appropriate sentences:

flee	lot	relative	custom	sex	suit	respectively
fly	many	relation	habit	sects	suite	respectfully
flow	number					

A Diary

348. As has been suggested in other grades, this may constitute the language work of an entire week, and it should call for composition of a higher standard than the mere synopsis of unconnected events that go to make up the day's experiences. Pertinent comments should find a prominent place in diary writing, otherwise it will become irksome and uninteresting. He who "keeps" a real diary treats it as his confidential friend. To it he tells his secrets, his ambitions, his hopes, his opinions, in short, his innermost thoughts. The pupil should be actuated by the same feelings when he attempts this exercise.

Composition—An Old Shoe

349. People like to picture the unreal, and especially is this true of the young. Here is an opportunity for you to give rein to your imagination. Just one shoe is mentioned; what has become of the other? How did the two happen to be separated? Where was the pair made? Who bought it? Many things will come into your mind that perhaps no one else will think of, and therein you will show your originality. Of course, you must represent yourself as being this old shoe, for, if you do not, the story will lose half its zest in the telling.

Comedy—"The Tempest"

350. Pupils will be interested in learning about such famous characters as Prospero, his daughter Miranda, the ugly monster Caliban, the mischievous little sprite Ariel, and others who figure in this attractive comedy. Lamb's "Tales from Shakespeare" gives the account, in which form it may be read to or by the class. Prepare an outline that will include what is to be described.

Expansion

351. Pupils of this grade should thoroughly understand that the subject and the predicate are the essential elements of the sentence because we can have no sentence without them. They form the foundation or skeleton upon or about which we arrange our words, phrases, and clauses, thereby making, if our work has been done aright, a pleasing and harmonious whole. The following skeletons are given with the view of having them expanded into simple, complex, or compound sentences by means of suitable modifiers. Undue straining to make long sentences should not be permitted. Some are to be short, others of a medium length, and still others longer, so as to produce variety in this respect.

The merchant sells

The shadows lengthened

The girls have been writing

The Pilgrims landed

William has gone to another school

My name is (compound sentence)

The river (relative clause) flows (adverbial clause)

The opening sentence (adjective phrase)

The name (prepositional phrase) will live (adverbial clause)

He was resolved

Poem for Study

FOREST HYMN

352. The groves were God's first temples. Ere man learned
To hew the shaft, and lay the architrave,
And spread the roof above them,—ere he framed
The lofty vault, to gather and roll back
The sound of anthems; in the darkling wood,
Amidst the cool and silence, he knelt down
And offered to the Mightiest, solemn thanks
And supplication

Father, Thy hand hath reared
These venerable columns, Thou
Didst weave this verdant roof.

—Bryant

1. In what way were the groves "God's first temples"?
2. To what does the second sentence, as far as the word *anthems*, refer?
3. What is meant by *shaft* as used here?—by *architrave*?
4. What part of speech is *cool*, ordinarily? How is it used in this connection?
5. Explain *venerable columns*; *verdant roof*.
6. Name the words that refer to the Deity.
7. With eyes closed, draw a mental picture of such a grove.

Historical Composition

THE LANDING OF THE PILGRIMS

353. An outline will be very helpful by way of preparation. Some points to be considered are: the previous history of this people; why they came to America; where they landed; why they landed there; what they experienced after landing; what great things have resulted from their change of country; some special reasons why the American people should cherish their memory.

Prepositions

354. Mother readily agreed — my remaining all night with you.

I do not agree — you in the solution of that problem.

All of us have deep sympathy — him — his troubles.

If you do not stay — the office too long, I shall wait — you — Wilson's drug store.

Mr. Marks and I agreed — fifty dollars a month as my wages.

This picture will not bear comparison — the other.

There is no comparison — the two pictures.

I stopped — the hotel for only a minute.

I expect to profit — this venture to the amount of one thousand dollars.

Mary's hair differs in color and quantity — Martha's.

There is a difference — fifteen — the two products.

The patient died — scarlet fever.

The wall paper corresponds nicely — the finish of the wood.

The farmer was killed — an ax — the hands — the madman.

— what circumstances was the deed committed?

The man — whom I worked received as much wages as I.

The man — whom I worked paid me my wages regularly.

The boss — whom I worked was a very surly fellow.

I differ — you in almost all of your statements.

He talked — me in a most fatherly manner.

Mr. Mason talked — Mr. Smiles — an hour.

Deliver this letter — haste — Mr. Simpson — his office — Graham Street.

Mary's tact rescued her — an embarrassing situation.

Blackboard Composition**A POLITE BOY**

355. This is begun by a pupil who writes the first sentence, and, as no one knows just how the story is to end, all will be curious to ascertain in what way the boy is to

show his politeness, and therefore eager to assist in determining his course of action. Another pupil writes the second sentence, and this plan is followed until the tale is brought to a close. Perhaps some one in the class will be able to explain the value of an exercise of this nature.

Imaginative Composition

THE ADVENTURES OF A DIME

356. Once more you forget who you are and become an object that is inanimate. This object is suddenly to be endued with life and all that the word means, and it is to take part in a series of adventures that will show how a dime, under proper conditions, can see and hear just as well as a human being.

Incorrect Expressions

357. Are you in the habit of using any of the following italicized expressions in your speech? Cease doing so if you desire to be considered an intelligent and discriminating student. Criticise these sentences in class, and afterward reconstruct them so that they shall be models of good English.

I am *scared of* the dark.

That's a *swell* hat. I should like to have one.

Those two people are as *thick* as they can be; they are always together.

He lives *way* over the river.

John leaned *again* the door and smiled.

I shall be ready *again* you come back.

I shall be here this afternoon *whenever* you come.

The *salesladies* at this store are very accommodating.

It is *sort of* early yet.

That's the *teeniest* baby I have ever seen.

The room is twenty *foot* long.

The both of them were to blame.

Martha *don't* know but *what* she will return next week.

I am *some* better today.

I think this is the *party* you want.

I am *most* starved.

My Most Serious Faults in English

358. Now, turning your attention to yourself, describe some of the faulty habits you have formed both in speaking and in writing. Proceed as if you were having a talk with a friend and, in doing so, avoid the repetition of certain words that are continually struggling to gain entrance into your compositions. Perhaps, if you are able to remember the corrections made by your teachers, you will be materially assisted in rendering this exercise reasonably complete and interesting. Besides this, self-examination in language work is frequently more beneficial than criticisms offered by others.

necessity ability permission possibility

359. You — recite your lesson if you — learn it within the next ten minutes.

One — live as a conqueror, but he — die like a man.
— I endure this agony any longer?

These foreigners — talk English, and they — be made to do so.

We — work while it is yet day.

They — accomplish the work if they were to put forth all their energy.

They said it — be possible for them to attend to the matter.

Poem for Study**SUNDOWN**

360. The summer sun is sinking low;
Only the tree tops redden and glow;
Only the weathercock on the spire
Of the neighboring church is a flame of fire;
All is in shadow below.

O beautiful, awful summer day,
What hast thou given, what taken away?
Life and death, and love and hate,
Homes made happy or desolate,
Hearts made glad or gay.

—Longfellow

1. Explain the last four lines of the first stanza.
2. Answer the first part of the question; the second part.
3. What causes the "flame of fire"?
4. Why *beautiful*? Why *awful*?
5. What other word can you suggest for *spire*? For *glow*?

Distinguishing Words

plenty plentiful

361. *Plenty* is a noun; *plentiful* is an adjective. Pupils should have no trouble in the use of these words.

There is — for us both.

The abundant rain and warm weather will cause a — supply of strawberries this year.

The bees will have a chance to lay by a — store of honey.

There was — of butter, but not enough bread.

Babies seem to be — on this square.

What is the difference between *awful* and *mighty*? Between *awful* and *very*? Write illustrative sentences.

A Short Review

362. Mary — her baby sister; she — to take care of her.

I would — so much to take a walk with you.

Do you — to hear the birds sing?

Should we — or — our neighbors?

Would you — to go with me this afternoon?

The brothers — each other; they do not — to be separated.

Mother, please — me go with you to the store.

You — not go today, but you — another time.

No; I — go today, or not at all.

You — not go now or at any other time.

We — talk if we do so quietly.

William has — a picture of his teacher, but it is not so good as the one Minnie — of her mother last week.

I have not — him long.

The ball was — with great force.

The city was — by the earthquake.
His work is always well —.
The picture was — on the wall.
The man was — yesterday.
He has — after the book.
He found that it had been — on the table.
John — him a present.
The present was — to him by John.
The lion — upon his prey.
I have — too much water.
She — a song, but it was — poorly.
Have you — for more money?
The doctor — in haste.
Her dress was — by the wringer.
“My fingers are almost —,” said Jack, one cold morning.

Punctuation

363. Will you come too
Indeed I cannot find time today
In fact he was the only one in the party who had kept perfectly quiet
Our intention therefore was to follow the thieves
With greatest respect I am very truly yours J T Thomas
Sink or swim live or die survive or perish I give my hand and my heart to this vote
The greatest of American generals Washington was not always appreciated
Three Presidents Lincoln Garfield and McKinley were shot down by desperadoes

Rules for Letter Writing

- 364.** 1. Write the first line of the address somewhat below the middle of the envelope.
2. Begin each line of the address the same distance from the left edge of the envelope.
3. Omit all punctuation marks from the address except the period in abbreviations and the comma when used to separate two or more items in the same line.

4. If possible, avoid the use of four lines. This may be done by writing the name of the city and of the state in the third line. Sometimes one of the items is written to the left of the others.

5. Write the name of the state in full if the use of the abbreviation is likely to cause confusion in the minds of the clerks or carriers.

6. Omit the comma after the closing phrase and the period after the signature, except when these items form parts of a sentence.

7. Apply the same rules to the writing and the punctuation of the heading and the salutation.

EXAMPLES

736 Forest Street
St. Louis, Missouri
March 17, 1915

Mr. Stephen Henderson
Deer Park, Maryland

My dear Mr. Henderson:

I am in receipt of your favor, etc.

Very truly yours

William H. Jenkins

Or

With best regards, I remain

Your sincere friend,

Anna Dixon.

In accordance with these rules, write the following addresses in proper form, remembering that beauty or symmetry of arrangement and economy in punctuation marks are two important considerations. Employ whatever abbreviations you deem necessary to produce the results desired.

Mrs. Julius Wilhelm, 82 South Avenue, Oakdale, Maine

Mr. Jacob Pender, 1318 Chapline Street, Wheeling, West Virginia

Reverend John T. Knox, North Star, Allegheny County, Pennsylvania

Doctor Henry L. Graves, Hinsdale, New Hampshire

Clarence May, 146 South Twenty-third Street, Kansas City, Missouri

Mr. L. E. Holderby, Diamond National Bank, Dubuque, Iowa
Miss Cora Dana, 237 Freedom Street, Denver, Colorado, care of John Simpson

Cox & Vining, 72 Madison Street, New York City

SUBJECT MATTER FOR LETTERS

Make the subject an interesting one. If possible, supply an incentive for beginning and carrying on the work to successful completion. It is hoped that the following topics will in part accomplish what is desired in this direction.

Your desks are small and uncomfortable. Write a courteous letter to your board of education, apprising them of the situation and requesting them to take action toward furnishing new ones.

Among your friends is a wealthy woman who is acquainted with your reliability and good judgment. Write a letter informing her that you have knowledge of a family in great destitution, illness of several of its members and the inability of the father to obtain employment having brought about this condition of affairs. Explain the situation at length, and courteously request her to investigate the case.

Write a letter of congratulation to a former schoolmate who has removed to a distant town, and has stood highest in his classes there.

Write a letter of acknowledgment from this pupil, and give his impressions of the locality in which he has settled.

Write a letter inviting a friend to take part in a hay ride. Give the names of some who will be there, and the route to be pursued.

Write an answer to the above, accepting or declining the invitation.

Write a letter to a pupil in another town, preferably hundreds of miles away, telling him something about your school and town, and requesting him to reply in a similar vein. Hand this letter to your teacher, with the request that she forward it to

the school superintendent of the town in which this future correspondent lives, there to be given to the pupil whom the superintendent may select.

Write a letter to your sister who is absent on a visit, telling her what you have been doing since she went away.

Write her a second letter, giving an account of a sermon your minister preached last Sunday.

Write a letter to the truant officer of your district, reporting a boy who is not attending school; tell him when and how you made the discovery, and give full directions for finding the house in which the boy lives.

Write a letter to a boy who has lately lost his mother by death. Express in fitting terms your sympathy for him.

From New Orleans, write a letter to your father, descriptive of the situation, climate, products, imports, and exports of that city. Full oral discussion must precede the writing of this letter. The foregoing is an example of what may be done in the case of other important cities of the world. Geography is thus correlated with composition, to the decided benefit of the pupil.

You have read advertisements of houses for rent. Select one that you think may suit your purpose, and write to the advertiser, making the request that he supply you with the particulars you desire. You will want information regarding the laundry, the basement, the number of rooms on the first floor, the kind of hall, the number of rooms on the second floor, the bath, etc. You will, of course, wish to look the house over, and to obtain permission to do so.

A man advertises a bicycle for sale. Write him a letter containing a list of questions you think should be answered.

A man advertises for a boy to do office work. Answer this advertisement; tell him what you have been doing in school, and what you think you can do for him.

You will want a recommendation from your teacher or principal. Write such a letter, making it neither too modest nor too flattering. Avoid the use of unnecessary words.

Write a letter to a sickly boy, giving him some advice regarding the kind of exercise you think he should take in order to become more vigorous.

You find a purse that has been lost by a woman. She

advertises for its return. Write her a letter, stating that you have found such an article and wish her to call and prove her ownership.

Write a letter to one of your young friends, describing the doings and sayings of your baby sister or brother.

Write to a publisher, inclosing a money order for a certain book you want.

Your uncle has sent you a book as a Christmas present. Write him a letter of acknowledgment, telling how much and why you like the book.

Write a letter descriptive of something you have made in the manual training department, or of something you have constructed without any help.

Some Technical Directions

365. Write a sentence having the case of address at the beginning; in the middle; at the end.

Write a sentence containing a participle which modifies the subject.

Write a sentence containing a participle which modifies the object.

Write two simple sentences about an automobile, and combine them into a compound sentence.

Write two simple sentences about an apple, and combine them into a simple sentence with a compound object or an attribute complement.

Write two simple sentences about a horse, and combine them into a complex sentence.

Write a sentence containing a possessive plural modifying the subject; one containing a possessive singular modifying the attribute or object.

Write a sentence containing a verb which denotes permission; obligation; necessity; possibility; ability.

Write a sentence denoting intention, in the first person; in the second; in the third.

Write a sentence denoting determination, in the first person; in the second; in the third.

Write an exclamatory sentence denoting anger; surprise; awe.

Write an imperative sentence denoting a request; an appeal; a command.

Select a compound sentence from your reader and reconstruct it so that it shall become two simple sentences.

In the same manner, form two simple sentences from a complex sentence.

Write a sentence containing the past tense of *lie*; *give*; *come*; *weep*; *burst*; *creep*; *eat*.

Similarly, construct sentences containing past participles of the following verbs, used as modifiers of the subject: *freeze*, *take*, *steal*, *break*, *teach*, *love*, *tear*, *tease*, *construct*, *build*, *train*, *sweep*, *cook*.

Write a series beginning a sentence; a series closing a sentence.

Write a sentence containing an adjectival phrase; reconstruct so that the phrase shall become an adjective.

Similarly, compose a sentence containing an adverbial phrase; reconstruct so that the phrase shall become an adverb.

Study of Poems

THE OLD CLOCK ON THE STAIRS—LONGFELLOW

366. What is such a clock sometimes called now? What other names are applied to *portico*? How does the clock "point and beckon with its hands"? How can its voice be "low and light" by day, and "distinct as a passing footstep's fall" at night? What does *vicissitude* mean? Explain "skeleton at the feast." What is the meaning of "never here, forever there"? What is a *horologe*?

AN AFTERNOON IN FEBRUARY—LONGFELLOW

367. What do you observe regarding the rhyme? What two words do not rhyme? Did you ever see a window "glimmer red"? Why is the river "dead"? What are the shadows mentioned in the fourth stanza? What is a knell? Where are the shadows trailing? How is the heart "tolling within"? In what frame of mind must the poet have been to write as he did? Do you think the season had anything to do with his mood?

Letter Writing

368.

Cleveland, Ohio, May 31st, 1909

My dearest Daughter: So you have run out of money and want some sent immediately? Extravagant girl! How do you want it? In cents, dimes, dollars or postage stamps? I thought when you left the city that you would not have sufficient to last two weeks to say nothing of a month. I shall forgive you this time but you had better be a better bookkeeper on your next visit or you will have a serious deficit on hands. Drop me a letter when you can and in the meantime give my love to your aunt and the rest.

Affectionately

Your father

There are several errors in this letter; have the pupils discover as many as they can. Some hints are appended:

Is it necessary, even if absolutely correct, to have an *st* follow the *31* in the date? Let us adopt the newspaper method.

Suppose this girl were the only daughter of the writer—would it be correct to call her his *dearest* daughter? Or, if she were one of two or more, would it be courtesy, to say nothing of discretion, on his part to call her his favorite daughter?

What do grammarians say about the use of *had better*?

How do you suppose that the term “drop me a letter” arose?

What is the rule for the use of the colon and the dash after the salutation?

Blackboard Correction

369.

6371 Center Ave

Cincinnati O

John S. Miquelon

June 14 02

1673 Broad st. N. Y.

Have you got the Story of a bad boy? I would like to have you send it to me c. o. d. Send it by express, and I will pay for it when it comes. Please be prompt, because I am in a hurry to get it. Send the book to

Samuel Delaplain

The foregoing letter is to be criticised by the pupils. Impress upon them the necessity for brevity.

Suggestive queries: Should the salutation ever be omitted? How should the title of a book be written? What does C. O. D. mean? What part of the third sentence is unnecessary? Condense the first three sentences into one, using the imperative form. Do you believe that the firm will pay attention to the request in the next sentence? Is "send the book to" at all necessary? Is it correct to write an abbreviation without a period? What have you learned regarding the word *got*? Rewrite this letter, using not more than two sentences.

370. Similarly, have them correct the following:

Bridgeville, Pa., Feb'y 14, '09

S. B. Charters, Pittsburgh, Pa.

My Dear Sir.

I shall inclose an order which I wish you to fulfill and send to me by freight. These are the articles I want:

1 bbl. of baldwin apples

1 bbl. of potatoes

2 25 lb sacks of sugar

10 lbs. of proons

Yours respectively

Simon Freshwater

371.

Columbus, Ohio

June 12, 1911

Miss Elizabeth Holmes,
Grant School,
Columbus, Ohio.

My dear Miss Holmes:

I take the liberty of addressing you on a matter that may be of interest to you. I shall be glad to employ one of your pupils as messenger boy during the summer vacation, provided you have one whom you can recommend in these regards:

Is he regular in his attendance? Does he apply himself to the work of the school? Is he polite in his demeanor toward you

and his roommates? Is he quick to take up the meaning of what is told him? Is he a fair writer? Do you consider him an all-round good boy?

If you have a pupil who has all these qualifications, send him to me any afternoon this week.

Very truly yours

Thomas Davidson

413 Klein Building

372. When the boy, Fred Stanton, by name, calls on Mr. Davidson, the latter requests him to write an application for the position. Imagining yourself to be this boy, use the language you think appropriate, and sign his name.

373. You have made an engagement to spend Saturday afternoon with your friend Darwin Hodder. Write the letter in which you accept his invitation.

Circumstances prevent your keeping this engagement. Notify Mr. Hodder of the fact and ask him to postpone the pleasure in store for you to another time.

Industrial Topics

374. Much of the information incidental to a composition of this kind must be supplied by the teacher. She should make herself familiar with the most important details of the chief industries of her state and of her neighborhood. Her geography, her educational periodical, her newspaper, will furnish abundance of what is needed for the purpose; and the pupils, properly interested, will add largely to the store. Embarrassment will probably arise from this very abundance, but the children may be permitted to select what pleases them most. There is no more valuable department of composition work than this, for the reason, among others, that the pupils realize they are using their own material in the description. There is much

in providing a motive that will enlist their hearty cooperation, and, if this is done, in the majority of cases the composition period will seldom be a dry one.

List of Industrial Topics

375. *The Raising of Wheat.* This may begin with the sowing of the grain and the different means employed in this department of the work, such as sowing by hand and with the drill; the kinds of wheat raised; when each is sowed; the parts of the country in which each is produced; the cutting and the binding of wheat, and the machinery employed for that purpose; the original implements utilized, such as the sickle and the cradle; the thresher, and what is done in the threshing; the shipment of the wheat; the elevator.

The Making of Flour. The original flour mill; the mill race; the water wheel; the stones used in grinding the wheat; the steps taken to separate the flour from the bran; the uses of bran; the qualities of white flour; the flour that results from the grinding of the wheat without separation; the value of the different grades of flour; the modern flour mill; the chief cities in which flour is made, and why the mills are located there.

The Making of Bread. The baker uses different kinds of flour in his business. Why? The various methods of making bread; how the flour is prepared for baking; in what it is baked; other uses of flour, such as in the making of cakes, doughnuts, rolls, and pies. How the bread is delivered; the prices of flour and of bread.

The Logging Industry. Where the camps are situated, and why; how the trees are cut down; how they are transported to the nearest streams; how they are fastened together; where they are floated; the sawmill; some cities to which the lumber is taken; what is done with it there; what towns are famous for fine furniture; what varieties of wood are most valuable for this purpose; the kinds that compose the furniture and the wooden parts of your house.

The Pottery Industry. This is confined to comparatively few cities, yet the output is tremendous. The pupil will be called

upon to mention the qualities of the clay that is used in pottery work; how it is prepared; how clay utensils are made; the various processes they undergo before they are ready for the salesroom; what are called "seconds;" some of the most important manufacturing centers.

Iron Manufacture. Whence the ore comes; how it is obtained; how shipped; where shipped; the most important iron and steel centers; what is done with the ore; the various names that are applied to the product; how iron is changed to steel; the difference between them; the uses of iron; the uses of steel; the articles that are manufactured from them; tempering, and in what it consists.

The Glass Industry. The ingredients that form glass; the different kinds of glass, and the components of each; the processes that finally terminate in the formation of glass; to what uses glass is put; mirrors; plate glass; the probabilities and possibilities of its utilization; the important glass centers.

Natural Gas. Why so called; where found; how it was discovered; usually accompanies what; how conducted to cities, and for what purposes; why care should be exercised in its household use; what must be done when it is burned for light; in what industries it is especially valuable.

The Raising of Cotton. It is frequently possible for the teacher or pupils to obtain specimens for use in the classroom. Discuss the planting of the seed; the attention paid to the plant; the soil and climate most suitable for its cultivation; the pulling of the cotton; preparation for market; the principal markets; the manufacture of cotton goods; where the manufacturing centers are situated and why; what are made of cotton.

The Tobacco Industry. It may be of value to the young boy to learn something of this important industry, and to study the evil effects of the narcotic when used by a growing person. Follow this outline: Where tobacco is raised; what the plant looks like; what part of the plant is used; what is done with the leaves when they are pulled or cut; into what they are made; who are engaged in the manufacture of tobacco and cigars; scrap; how cigars are made; why almost every community has a factory; how plug tobacco and "fine cut" are made; of what cigarettes are composed; what drugs are often put into fine cut

and cigarettes; what form of tobacco is most injurious; what part of the body is most affected by smoking; its effect upon the nervous system; taxation; why laws have been passed in certain states regarding the manufacture and sale of cigarettes.

The Making of Brooms. What enters most largely into the manufacture of brooms; where it is raised; the other materials that are used; the process of putting them together; the prices of brooms; the whisk broom, and why so called.

Ice Cream. This is an established favorite with the young people of America, and yet it was never heard of in the old days. The seventh grade pupil can readily understand the principle upon which its manufacture is based, and should be made acquainted with it. He should study the freezer; of what it consists; why the interior vessel is made of tin or some other metal; why the exterior vessel is made of wood; why salt is used with the ice; why the contents are constantly stirred, and what would happen if they were not; what would be the result if the interior vessel were of wood, and the exterior one of tin; some of the dangers attendant upon the eating of so pleasant a dessert.

The Dairy Business. Much has been said of late years about proper sanitation in the production and treatment of such important articles of food as milk, butter, and cheese, and there is a great deal to be done if present theories are correct. A goodly part of the composition should be devoted to the necessity for cleanliness both in milking and in the care of milk before it is placed on the table. Discuss the stable, the condition of the cow, the milking operation; the cooling of the milk; the care to be taken of it after it has reached the home; who handles milk before it is consumed; cream; skim milk; sterilization.

Butter Making. A part of the milk on the farm is usually made into butter, and here cleanliness is just as important as it is in the case of milk; in fact, butter making is only a continuation of the treatment of milk. We should take into consideration the churn and its care; the preparation of cream for churning; churning, with a brief description of the different kinds of churns; salting; the working of butter to free it from water and to distribute the salt; why some butter is very good

and some very bad; how butter should be kept; the tendency of both butter and milk to absorb odors; oleomargarine (observe that *g* in this word has the hard sound); how it is made; the creamery, and how it differs from the ordinary farm dairy; the prices of oleomargarine, butterine, creamery butter, and country butter.

Punctuation

376. Julia said Mary on what day is the picnic
On Tuesday I think was the reply do you intend going
No I expect to go to the country with mamma on that day
The products of Brazil Canada and Russia differ greatly
Boys hats are cheap but womens are usually dear
My dear Mr. Hays I write to inquire the price of potatoes
and tomatoes
I wish mamma that you would go with us too
I wish mamma that you would go with us two

Brief Exercises

377. Explain how titles of books and stories, and subjects of compositions should be written.

Write a paragraph in description of the proper manner of seating one's self at his desk, giving reasons for your statements.

Write a paragraph on the correct position of the body while lying in bed.

Write one or more paragraphs on the subject of keeping one's temper under trying circumstances, and tell how you succeeded in doing so.

Write one or more paragraphs on the manner in which you were treated by an obliging clerk, and state why he or she should fare well on that account.

Give several directions regarding etiquette at the table; also regarding the etiquette of the schoolroom.

Write one or more paragraphs on the tipping evil, and state how you think it can be abolished.

Give some hints as to the preparation of a bed for flowers or vegetables.

Distinguishing Words**site****situation****location**

378. It will be worth while to learn the meaning of these words because they are used very frequently, especially in the study of geography and history. Place the proper word in each of these sentences:

Building —— are plentiful in Belmont.

The —— of boundary lines is done by civil engineers.

If I obtain a —— in the city, I shall immediately select a —— for a house.

The soldiers sought a —— for a fort.

What is the —— of Florence?

invent**discover****lazy****idle**

379. You often use these words, but do you stop to consider what is the signification of each as opposed to its fellow? Name five instances of famous discoveries; of famous inventions. Write a sentence in which one of these words is used erroneously, and state your reason for thinking so. Who is more to be pitied, the *idle* or the *lazy* boy?

A Method of Correcting Compositions

380. 1. The compositions are exchanged.

2. They are read by the pupils for the detection of misspelled words.

3. They are read a second time for correction in punctuation.

4. They are read a third time for the discovery of mistakes in grammar.

5. They are read a fourth time for betterment in arrangement or expression.

There is an incentive for each pupil in this method, namely, the honor of bringing to light the greatest number of errors. He may become too zealous in his pursuit, but

the discretion of the instructor will generally act as a brake upon his enthusiasm.

Another Method

381. Pupils are called to the teacher's desk individually and are asked to read their compositions just loud enough for her to hear. They are then quite likely to find many of their own mistakes without suggestion. For example, one will pause in the midst of his reading and say, "That is not a good sentence," at the same time substituting a better one; or, "Don't you think this is a better word than that?"; or, "I forgot my period"; or, "That word was misspelled."

This method, if applied to each member of the class, will take more time than is at the teacher's disposal, but those not called on at one recitation may be taken care of at another. The pupil is the gainer whenever he, instead of some one else, makes corrections of his own work. There are some faults, of course, that he can not discover with any number of readings; here is where the intelligent teacher has the opportunity for doing some of her best work.

Distinguishing Words

pride vanity proud vain

382. *Pride* denotes a feeling arising from satisfaction in a possession or an accomplishment. Sometimes it is commendable, sometimes it is not. *Vanity* is a feeling that has no commendable features. It is usually characteristic of light-headed people whose self-satisfaction has no right to existence. *Proud* and *vain* are the corresponding adjectives. A few examples are given for practice:

William has taken great — in his work; it is of an excellent character.

The peacock is very — of his feathers.

She must be a — woman, for she spends so much time before her mirror.

Why did the Preacher say, "All is —"?

She was — of her name because so many of her ancestors were men of distinction.

The old man, with his paint and powder, has the — of a fashionable woman.

What Has Made Our City Great

383. Do you live in a city? If not, describe the nearest one. There is said to be a reason for everything; and, if that be true, there must be a reason why a city or town was located just where it is and why it has grown as rapidly as it has. A study of the conditions attending the growth of any city should be the work of days, not that of an hour; therefore it will be profitable to discuss the matter in class, each pupil bringing to the general fund the information he may have been able to glean at home and from the geography, the newspaper, the cyclopedia. After it has been worked over in the classroom, each pupil will have an abundance of material from which to choose. How he uses it will depend very much upon his judgment as to what is important. An outline is desirable.

Synonyms

384. A knowledge of synonymous words and expressions is essential to him who would become a successful speaker or writer, and the wider that knowledge, combined with the skill to apply it, the more likely he will be to please his hearers or his readers. The accompanying words are suggested for practice. Place each of them in a suitable sentence, then rewrite, substituting for the given word one that in your opinion will answer the same purpose. Sometimes ridiculous blunders arise from these substitutions, but if you commit one or more, the mistakes will do no harm, particularly if you do not repeat them. The teacher is

not dissatisfied with the pupil who makes mistakes, but she is likely to be with him who makes them continually and in spite of all warnings:

magnificent	brilliant	events	terrible	conscious
eager	revolution	amuse	worship	eradicate

Opposites

385. The study of words of contrary meanings is beneficial to the student, and for that reason a list is subjoined. Find what you think is the most appropriate word to use as an opposite and place it in a sentence.

display	extravagant	surly	hinder	recognize
disease	miserable	hero	silent	intelligent

Ambiguity

386. A sentence that may be construed in more than one way is said to be *ambiguous*. Each of the following sentences is subject to two interpretations. Discover the cause of the ambiguity, and make such changes as are needed to express the meaning intended.

Have you been here before today?

I cannot spell one of the words in my lesson.

Mary has been thinking of coming to see you for a long time.

This is the likeness of the man that painted our house and his wife.

Descriptions of Experiments

387. This is something that should be useful as well as interesting to the young student. The experiment must be striking enough to hold his attention, and must have sufficient value to be worth while. A few are given below. The pupil should study the mechanical appliances, the ingredients, the important steps in the experiments, the results, and the lessons to be learned.

Rub a comb briskly with a piece of cloth, then bring it within an inch of the hair. Observe what follows. The same phenomenon may be noticed when the hair is combed.

Rub a ruler in the same way. Bring it close to small bits of paper and watch the result. These two experiments will give the teacher a chance to explain something of the properties of magnetism and electricity.

Light a candle and invert over it a common mason jar. Have the pupils observe the progress of the experiment, and note what collects on the inner side of the jar. Combustion forms two products, one of them being water vapor.

A tablespoonful of sodium carbonate and an equal quantity of tartaric acid may be mixed thoroughly, yet no change of any kind occurs. Now place the mixture in the bottom of a narrow jar and add a little water. A violent action will immediately follow, a very large quantity of foam being formed. If the glass is not too large or too deep, the foam will be carried out over the top. This mixture is similar to the "Seidlitz powder," and is identical in its action.

Procure a caterpillar and place it in a closed receptacle consisting of wire netting, such as is used for window screens. Supply the worm with plenty of leaves, and watch developments from day to day.

Place a piece of cardboard eight or ten inches square on a desk, or elevate it on a jar, so that the experiment may be viewed without difficulty. A teaspoonful of sugar and one of potassium chlorate—a very common substance obtainable at any drugstore—are to be mixed thoroughly and laid on the cardboard. The potassium chlorate occurs in the form of crystals, but these may be easily powdered. A few drops of sulphuric acid may now be poured on the mixture, care being taken that none falls on the hands or the clothing. A brief description of these ingredients may be added.* The object of this experiment is to show that entirely new substances can be formed by the combination of two or more dissimilar ones. Thus, the two white substances, sugar and potassium chlorate, unite with sulphuric acid and produce vapors which rise in the air and disappear, and a coaly, porous mass, which remains on the cardboard. Their union is accompanied by hissing sounds and violet-colored flames.

Combustion produces two substances, one of them being water vapor. This component has already been demonstrated in the experiment with the lighted candle. The other is carbonic acid. To prove that breathing is really a process of combustion or burning, we may show the presence of water vapor by breathing on a smooth, cold surface, such as that of glass, and the presence of carbonic acid by blowing our breath through a straw into a glass of lime water. The turning of the clear liquid into one of a milky color is proof that the breath contains carbonic acid.

Language Problems

388. 1. James Perry is the proprietor of a store, and Oliver Dano is his clerk. You owe Mr. Perry a certain amount of money for merchandise purchased from him, and call at his establishment for the purpose of settling the account. You hand the money to Oliver Dano, who gives you a receipted bill. Write what you think should be the complete wording of this bill.

2. Your mother wishes you to return from school at half-past two o'clock this afternoon, but has no time to write the necessary excuse. She asks you to do this for her. Prepare such an excuse, paying especial attention to the signature.

3. "John used the word *and* three times in his second sentence."

Change the foregoing so that the italicized word shall be in the plural number. Write the rule for pluralizing words used as nouns.

4. The word *funny* is very meddlesome. It insists on taking the place of *strange* and *odd* on all possible occasions. Everything is *funny*; nothing is *strange* or *odd*. Study these three words and place them in sentences to illustrate what you have learned about them.

5. Observe the meaning of *get* and *got* in these sentences. Replace each of them with a word that will answer the purpose just as well as if not better than they.

Mrs. Jones got a dozen of eggs at Parker's store for twenty cents.

I got two hundred dollars from Mr. Simpson for six months.
In solving this problem, Mary got help from Susan.

I will try to get "The King of the Golden River" at the library for you this evening.

Where shall I get another singer for the concert?

I got this pamphlet from the second shelf of the bookcase.

Julia gets her lessons easily.

Joseph is trying to get the prize.

Mr. Fulton gets three dollars a day for his labor.

I can't get him to do his writing well.

6. On a sheet of paper make a number of columns equal to the number of the parts of speech. Head the first with the word *noun*, the second with the word *pronoun*, etc. Suppose, now, that you are asked to form as many derivatives from the word *fright* as you can. You know, of course, that *fright* is a noun and is therefore to be placed in the first column; that *frighten* is a verb, and should appear in the third column; that *frightful* is an adjective, and that *frightfully* is an adverb, each of which words should be written in its proper position. Sometimes a particular column will contain more than one word, while others will be unoccupied.

The following are given for practice. By the time you have finished this exercise, you may be able to state why it should be a helpful one.

consider	excite	please	delight	vain
certain	differ	chief	astonish	hope
timid	think	observe	play	down

7. Substitute for each italicized word one of similar meaning:

A loud shout followed, and the whole *throng hurried off*.

Hugh made no *answer*, but, *snatching* the rope from his companion's *hand*, proceeded to bind John himself.

"Ha, ha!" *roared* the *fellow*, *smiting* his leg.

"You don't think," turning *restlessly* in his bed as he spoke, "these people will *desert* me when the *hour arrives*?"

Distinguishing Words

healthy healthful

389. *Healthy* means having vigor of constitution, and hence is applied to the condition of that which has life and

growth. *Healthful* means producing health, and is generally applied to that which nourishes growth.

A human being is healthy or unhealthy. A plant may be healthy or unhealthy in the same sense, but it is healthful or unhealthful when used as food. For practice:

This bush seems to be a — one, for it is growing rapidly.
The climate of California is very —.

— exercise and plenty of food should do wonders for him.

While I do not claim to have a — constitution, I am seldom ill.

There is an — looking stoop to his shoulders that I do not like.

A — mind in a — body should be the motto of every person.

Great Personages

390. The pupil of the seventh grade should know something of general history; how much, depends upon circumstances. A few suggestions are offered here, and from these the teacher may make a selection, or choose others better suited to her purpose.

The story of Napoleon	The story of Julius Caesar
The story of William Tell	The story of Peter
The story of Confucius	The story of Paul
The story of Mohammed	The story of Cleopatra
The story of Wellington	The story of Joan of Arc
The story of Shakespeare	The story of Nero
The story of Herod the Great	The story of Aesop

Telegrams

391.

Jan. 20, 1908

John R. Davis

504 Wilson St., Philadelphia, Pa.

Come home at once, for your mother is very ill. Wire us when you expect to start.

G. H. Hart

Here is a telegram of seventeen words, some of them being unnecessary. Reconstruct it so that it shall contain no more than ten words, since ten is the largest number that can be sent for the minimum charge.

Notice that the heading of a telegram is somewhat different from that of a letter. The date is all that appears in the upper right-hand corner, the address of the sender, if given, appearing in one line after his signature.

The address in the upper left-hand corner consists of but two lines.

Write a telegram to a bicycle firm, cancelling your order for a "Paragon" and substituting one for a "Peerless."

Advertisements

392. The owner of an apartment house needs a janitor; write an advertisement for him.

You have a room to let; write a descriptive advertisement, using about fifteen words.

Uriah Semmelrock has a horse and buggy for sale; write what you would consider the proper form in which to advertise that fact.

Your mother has lost her purse containing some money; help her write the advertisement.

A piano teacher desires pupils; how should she advertise her desire?

Ethics of School Life

"Life is not so short but there is always
time enough for courtesy."

393. There is no disputing the fact that training in morals and courtesy must take place in some shape in our public schools, or else public school education will prove incomplete. The curriculum of the future is certain to provide for it definitely, and there is no reason why the teacher of today shall not take time, as she finds the opportunity, to emphasize moral and ethical principles as well as to illustrate how various words and actions go to mark

the lady and the gentleman in their intercourse with their fellow creatures. Above all, she should not forget that her pupils are natural imitators, and that she should, by irreproachable conduct in etiquette and morals, exemplify the precepts she is striving to impart.

The following questions are suggested as aids to thorough discussions:

What are appropriate forms of greetings to be used on the street or in public?

In meeting persons, which side of the street or pavement should you take? What should be done in passing persons?

When should a man or boy lift his hat as a form of courtesy?

What violations of good manners do you notice in school?

How should a new pupil be treated? Have you seen that rule ignored in the school yard?

What forms of greetings or partings should you use toward your teacher? By what name should you habitually address her?

Under what circumstances do you say "Excuse me" or "Pardon me"?

What preparations should you make before eating?

Name some rules of etiquette that should be observed at the table.

Subjects for Composition

- | | |
|------------------------------|--------------------------------|
| 394. A Lady's Mistake | A Check for Fifty Dollars |
| Traveling in Mexico | A Show Window |
| A Spy for Washington | What Makes the Sea Salt |
| The Adventures of an Old | How Mother Prevents Food |
| Musket | Waste |
| Attack on Fort Moultrie | Economy in the Use and Con- |
| Traveling Through Brazil | sumption of Meat |
| Waiting for a Train | History of Words: Such as |
| A Fruit Stand I Have Seen | Quiz, Tantalize, etc. |
| How My Likeness Was Taken | Outline for the Description of |
| The Trials of a Maid | a Person You Know |
| A Farmyard During a Storm | A Piece of Wood That Became |
| Report of a Committee | a Cane |

CHAPTER VIII

THE EIGHTH GRADE

Outline of Work

- 395.**
1. Review of foregoing work
 2. Punctuation
 3. Variety of expression
 4. Distinguishing words
 5. Errors to be avoided
 6. The telegram
 7. The advertisement
 8. Newspaper reporting
 9. Paraphrasing
 10. Criticism
 11. Letter writing, including special forms of letters
 12. The diary (see Sections 115, 204, 218, and 348)
 13. Imaginative composition
 14. High school entrance examinations

396. In spite of the training and the reviews of former years, we find that the teacher of the highest grade in the common school course meets with much the same disappointments as her coworkers farther down the line have done. It may be well to pause at this, the last lap, as it were, and consider what has been accomplished, or, rather, what has been aimed at, and to ascertain how well the

members of the class are grounded in the work of former years. They should have had practice in the following:

1. Irregular verbs, especially the "n" class. The most common are: am, see, give, do, take, shake, draw, lie, steal, break, fly, know, throw, fall, go, freeze, forget, ride, rise, speak. To these may be added: sit, lay, weep, sleep, creep, think, teach, feed, hear, drink, sing, ring, come, get, swim, shine. During the year they will become acquainted with other irregular verbs that are used less frequently.

2. Punctuation. Thorough drill has been given in

a. Address.

b. Series.

c. Declarative, imperative, interrogative, and exclamatory sentences.

d. The separation, by commas, of such expressions as *too*, *also*, *in fact*, *therefore*, *nevertheless*, from the rest of the sentence.

e. Abbreviations.

f. Quotations.

g. The parts of the letter.

3. The use of the apostrophe to denote omission and possession.

4. The recognition and the formation of the various classes of sentences.

5. The pronoun, considered with reference to proper forms.

6. The study of synonyms.

7. The study of homonyms.

8. Orderly preparation for composition work.

9. Variety of expression.

10. Continuity of thought in composition.

11. Letter writing.

12. Distinguishing words. One of the most difficult tasks for the young writer is to avoid the confusing of words similar in meaning or sound. A partial list of these trouble-makers follows:

between, among
awful, mighty, very
predicate, predict
affect, effect
ingenious, ingenuous
rise, raise
guess, think
fix, arrange, repair
to, at
may, can, might, could
hung, hanged
like, love
relative, relation
lot, many, number
invent, discover
lazy, idle
pride, vanity
mad, angry
center, middle
lie, lay
have, got
sit, set
fewer, less
flee, fly

wait for, wait on
respectfully, respectively
plenty, plentiful
incredulous, incredible
convict, convince
vocation, avocation
aggravate, irritate
custom, habit
sex, sects
site, situation, location
healthy, healthful
proud, vain
shall, will
complement, compliment
in, into
accept, except
let, leave
party, person
stop, stay
carry, bring, fetch
funny, strange, odd
each other, one another
some, somewhat
lend, loan

Variety of Expression

397. Some educators maintain that the pupil should be allowed a wide range of freedom in composition work, and believe that any definite step which will interfere with his so-called "naturalness of expression" will do him harm. In other words, he must be permitted, with little or no restriction, to choose the forms in which his thoughts are to be clothed. This is a mistaken idea, for proper training, under such conditions, is practically impossible. No matter in what departments of life work we may make investigation, we shall find that "natural" ways of doing things are by no means the most effective. The pianist,

the singer, the typist, must be taught the most thorough and expeditious methods requisite for efficiency in their respective vocations; left to themselves, they become miserable failures. The young writer should receive his training in much the same manner. He should learn some of the most important qualities of good composition, among them variety of expression. Not only should he be brought to realize what constitutes variety, but he should also be made to practice it. Of course, variety is not all, nor a tithe of all, but it is emphasized here for the simple reason that few books and few teachers give it due attention.

Prepositions

398. Pupils should be well versed in the knowledge of what prepositions to use after certain parts of speech, such as verbs and adjectives. Here are some examples:

Correspond *with* a person; *to* something in the way of fitness.
Agree *upon* terms; *to* a proposition.

Wait *on*, in the sense of service; *for*, at a certain place.

Deliver *from* an enemy or anything unpleasant; *to* or *for* a person; *at* a place; *in* time or condition; *with* care.

Die *of* a disease; *by* violence; *with* calmness; *in* agony.

Differ *from*, in quality; *with*, in the sense of argument; *in* certain particulars.

Insist *on* or *upon*.

Confide *in*.

Depend *on* or *upon*.

Live *at* home; *in* a house; *on* a street.

Errors to Be Avoided

399. 1. *The coupling of dissimilar terms*

To do without luxuries or even necessities is better than going into debt in order to possess them.

I always have and always will think him the wisest of men,

2. *Wrong forms of pronouns*

John hurt hisself very badly when he fell off the wheel.
They always traveled by theirselves.
Them boys must keep out of our lot.
That spade is not our's, nor is it their's.

3. *Adjectives for adverbs, and adverbs for adjectives*

The flowers smell so sweetly.
He was shaken up considerable.
The little boy acted so bad that his mother put him
into the closet.
You did that good, but you can write plainer yet.
My father is only tolerable well.

4. *Improper use of a conjunction or other connective*

Try to do like I do.
I don't know as I like that.
I shall not go to town except you go with me.
Willie says he will not go to bed without Sam goes, too.

5. *Failure to distinguish between*

A half-dollar, and half a dollar.
My mother's picture, and a picture of my mother.
The stationer and bookseller, and the stationer and the
bookseller.
I found the way easy, and I found the way easily.
Few know of his whereabouts, and a few know of his
whereabouts.
A black and a white cat. A black and white cat.

6. *Misplacing conjunctions, adverbs, phrases, and clauses*

He both knows how to sing and how to teach singing.
He neither talked to the one nor the other.
Are you only going to take one suit?
Everybody thought he would be a famous man twenty
years ago.
Any one could see that he had been badly punished with
half an eye.
He is likely to lose his money who is careless with it.

7. *Omission of possessives with participles*

There is no likelihood of him becoming a teacher.

He being a laborer prevented him entering upon a political life.

Did you ever know of him telling what was not true?

8. *Misuse of words*

That is the most incredulous tale I ever heard.

Yours respectively, Joseph Kearney.

I never saw such a quantity of sheep in one herd before.

You want to be careful in your writing.

Three alternatives were offered him: to be whipped, to be placed in a dark closet, or to go a whole day without food.

Be so kind as to make me out a list of fictitious writers.

9. *Ambiguity*

I came very near being bitten several times.

He ate a little cake before he went to bed.

He said he didn't want that pair of trousers any longer.

I can't see one of my hats.

Have you heard how old Mr. Williams is?

He has more friends than you.

Recasting Sentences

400. Have the pupils change the form of each of the following sentences without altering the meaning:

The conductor was rewarded for doing his duty.

Sauntering along the path, they finally reached the river.

In attempting to keep his hat on his head, he fell from the car.

The policeman took the prisoner to the station-house and locked him up.

As the minister prayed, the audience stood with bowed heads.

While we were resting in the shade of a tree, we heard the sound of entrancing music.

I struck a match and lighted my cigar.

My visitor came to the office, and afterward took a walk about the city.

Composition

401. The attention of the eighth grade pupil should be directed toward composition of a more dignified style than that to which he has been accustomed. Practice in mere description is not sufficient to afford him the training necessary for bringing out those qualities which will enable him to enter upon the higher field. Subjects must be chosen that will call forth emotions hitherto comparatively dormant, at least so far as verbal expression is concerned. In describing a storm, he must feel the awe inspired by such a scene, he must hear the thunder, see the lightning, witness the havoc that is being wrought. Unless he be exceptional in the exercise of his imagination, he must be led by his teacher; and, unless she can experience these feelings, she will have trouble in becoming a successful leader.

Again, the delineation of a sylvan scene may be chosen. Is it sufficient to have the pupils casually mention having seen a few birds, a stream of running water, trees clothed with verdure, and a dozen other examples of rural beauty? There must be feeling, life; the pupil must be present in spirit, and his spirit must breathe in all this beauty, or else his work will be only perfunctory.

The careful and enthusiastic teacher will make good use of the opportunity to instill life and feeling into the productions of her pupils. If they should show a tendency to become too florid, let them alone; or rather, encourage the tendency. Redundancy should, of course, be avoided, but fullness of description is ever to be urged in this style of composition. The pupil has been taught to be concise in certain forms, such as the telegram, the advertisement, the business letter; and he should be trained with the same diligence to give his imaginative powers free rein when he is to engage in certain forms of description.

The study of a picture, in which the feelings, hopes, and ambitions of the characters are imagined; or, of the emotions aroused by the contemplation of a picture.

A call at a house of want. Not only the misery of the inmates, but also the pity excited by beholding such a spectacle, will afford ample material upon which to work.

A sunset scene. The glory of the coloring and the effect upon animated creation should inspire feelings of varied character.

The lone watcher by a noisy brook, and what he saw.

The approach of a storm.

Why we should love our national emblem.

Why we should prize our schools and the education they afford.

A minister's sermon. The emotions stirred at different stages of the discourse.

A description of the life of a good man or woman.

A theatrical play of the tragical kind.

A drunkard; the annoyance and misery he causes.

A ghost story.

The Advertisement

402. Advertisements should be to the point; newspapers like to have them so, and clerks often assist the advertiser in cutting out superfluous verbiage, for the reason that unbusinesslike forms are more harmful than advantageous to the newspaper that admits them to its columns. Following are specimens taken from the daily papers:

MONEY—In any sum from \$50 to \$1000 on vacant property, second mortgage; security of any kind. P. O. Box 846, Philadelphia.

TO LET—Atwood St., No. 337. Neatly furnished rooms for gentlemen, with all modern conveniences.

STENOGRAPHER — Reference from college; good work; beginner. Address 3056 Help Department, Daily Sun.

HOUSEKEEPER—By woman, with excellent references. L 65, Press Office.

WANTED—Bicycle—secondhand; coaster brake; state condition and lowest cash price. M 54, Dispatch Office.

FOR SALE—Automobile—Cadillac, late 1914 model touring car, top, wind shield, speedometer, clock, five lamps and generator, chains, all tools; used only one season; in perfect running order; \$550.00.

Consumers' Auto Supply Co., Detroit, Mich.

403. Write advertisements for the following:

For sale, a horse. Describe.

For sale, a buggy or a carriage.

Wanted, boarders in a country place.

Wanted, to borrow money.

For hire, automobiles.

Wanted, a maid for general housework.

Wanted, a seamstress.

Wanted, a pup of a specified breed.

For rent, apartments.

The Telegram

404. Instruction has already been given on this subject, and but little further need be said. The pupil should be led to consider the value of condensation combined with the telling of essentials. Practice may take the form of orders for goods, the conveying of important news, changes of plans, and the like. The fundamental ideas in the matter of telegrams are the pride of being businesslike and the economy arising from condensation—one is almost as great an incentive as the other. It is to be remembered that charges are made according to the number of words in the message, the address and the signature not being counted.

Newspaper Reporting

405. It is quite generally claimed by newspaper men that graduates of schools and colleges are seldom well enough acquainted with the principles of composition to write an account of an event suitable for publication as a piece of news. What, then, can be expected of the eighth grade pupil? The report of an accident, a banquet, a reception, a deliberative assembly, or a burglary requires the exercise of more mature mental faculties than those possessed by the boy or the girl of fourteen; nevertheless, the teacher will find it possible to give some attention to this form of composition work, and will doubtless be able to use the daily papers as object lessons in what is to be avoided as well as in what is to be copied. The ordinary reporter is not always an educated person, and the haste in which he usually writes makes matters worse for him. Consequently, scarcely an article in the current newspaper is free from errors of various kinds. Pupils should be asked to note mistakes in the papers they are in the habit of reading, and some of these may be placed on the board for discussion and correction. A few topics are suggested below:

Write a newspaper account of a school entertainment

Write an account of an accident, preferably one that you have witnessed, if you think it sufficiently interesting to the public to be printed in a paper

Write an account of a school commencement

The visit of a reporter to an exposition or to a county fair

Write an account of a sermon you have heard lately, being particular to state the main "heads" of the discourse and to quote some of the most pointed sentences

A reporter visits the principal of a school

Some items of interest regarding your school

A reporter's visit to a flooded district in the city

A reporter calls upon the officials of a charity organization
 in order to ascertain what work they have in contemplation
 What a reporter found by visiting a family in destitution
 The damage done by a heavy fall of rain
 An obituary notice
 An account of a baseball game
 An account of a party which you greatly enjoyed

Punctuation

406. O Jephtha judge of Israel what a treasure hadst thou
 The play I remember pleased not the million
 Come my coach good-night sweet ladies good-night
 Strychnine which is a deadly poison is used in medical preparations

Alas poor Yorick I knew him well Horatio
 Apples peaches plums cherries etc constitute the fruits of that state

The young mans answer was as follows I knew him too and
 I knew him too well

Be good sweet maid and let who will be clever
 Do noble things not dream them all day long
 And so make life death and that vast forever
 One grand sweet song

Distinguishing Words

statue

statute

stature

407. Fill blanks:

The —— of Liberty stands in New York harbor.

President Lincoln was a man of great ——.

The sculptor constructed a —— of John Brown for the public square.

A —— relating to public utilities was introduced in the legislature.

complement

compliment

When you make oral use of *complement*, sound the *e* distinctly, so that there shall be no doubt in the mind of your hearer that you have a full understanding of the application of the word.

Pupils of the eighth grade should experience no difficulty in making the proper selection.

Elsie's singing elicited many — from her friends.

Write a sentence containing two object —.

Mercy and justice are — one of the other.

That is a well deserved —.

center

middle

While these words are occasionally used one for the other, even among good writers, there is a difference that should be noted. *Center* refers to a point about which there is space or volume. Its most common application is to the circle. *Middle* has reference more accurately to a line or to a surface that has greater length than width.

Shall we say the *middle* or the *center* of the road?

Shall we say the *middle* or the *center* of attraction?

Shall we say the *middle* or the *center* of a line?

Shall we say the *middle* or the *center* of the earth?

Shall we say the *middle* or the *center* of a group of persons?

Draw a line through the — of your paper.

The — of population of the United States is continually moving westward.

Study of "King Lear"

408. To Lamb's "Tales from Shakespeare" we are indebted for an excellent synopsis of this, one of Shakespeare's most powerful dramas. After the usual discussion have it outlined, so that the pupils may intelligently reproduce the story. If there be time, various features of the play, such as a word picture of the court of King Lear, a character sketch of Cordelia, or a description of the scene in which the king tests the love of his daughters, may be taken up separately. Other plays by this author can be studied through the medium of the synopses pre-

sented in the above-mentioned book, and, if possible, at least one of them should be witnessed by every eighth grade pupil.

Combinations

409. The same story may be told in many ways. When we are young we use short sentences because our thoughts are of the simplest character; but as we grow older our thinking becomes more comprehensive, and its expression takes place in a more or less complex manner. This is brought about by the use of fewer sentences in descriptions of a given scope and by introducing modifiers that in our earlier efforts took the form of simple sentences.

The following story is written in the most elementary style. You are required to recast it in the language of an eighth grade pupil. In doing this, remember that two or more sentences may be combined to make compound or complex sentences, the latter of which may be expressed in so many different ways that you will have numerous opportunities for variety.

THE FARMER AND HIS SONS

A farmer had seven sons. They could never agree among themselves. He often talked to them. He told them how foolish they were to be quarreling so much. They kept on quarreling. They paid no heed to his words.

One day he called them to his side. He showed them a bundle of sticks tied tightly together.

"See which one of you can break this bundle," he said.

Each in his turn took the bundle in his hands. He tried his best to break it. It was so strong that not one of them could even bend it.

At last they gave it back to their father, and said:

"We cannot break it."

He untied the bundle. He gave a single stick to each of his sons.

"Now see what you can do," he said.

Each one broke his stick with the greatest of ease.

"My sons," said the farmer, "you are like these sticks. You will be strong while you stick together. You will be weak if each one is for himself."

When you have made the combinations you think proper, answer the following questions:

How many participial phrases did you use?

How many absolute phrases did you have?

Did you introduce a clause with *when*—with *as*?—with *because*?—with *who* or *that*?

Did you change a direct to an indirect quotation?—an indirect to a direct quotation?

Did you combine two simple sentences into a compound sentence?

What moral can you add to this story, similar in meaning to the lesson taught by the father?

What famous maxims or mottoes does this story recall? ("In union there is strength"; "United we stand; divided we fall.")

FIDO'S SOLILOQUY

410. I am thirsty. It is a hot day. I have followed my master. We have come many miles from home. He has not found any game. He does not seem to be in a pleasant humor.

I should like to lie down here. The trees are so shady. The grass is so green. But we must move on. My master is impatient. He is anxious to fill his game bag.

Oh, here is a stream! How cool and clear it is! I have had a good drink. I feel better.

I see something moving in the grass. I must tell my master. He sees it, too. He begins to look pleasant again. I am sure the game bag will be filled very soon.

Imagine that you wrote this composition when you were in the third grade, and that you are now required to treat the subject as an eighth grade pupil should. You are to use the same wording except where that would interfere with expansion, and you are at liberty to make com-

binations similar to those you made in the story of "The Farmer and His Sons"; but in order to indicate how much you have advanced since you left the third grade, you are to insert phrase and clause modifiers representing ideas which are not to be found in the original story, but which can be introduced to make the whole complete and harmonious. You may also add entirely new sentences where you think they will round out the account. This kind of work is sometimes more difficult than that required in compositions not limited by such conditions.

Interpretation of Literature

411. This is an important phase of eighth grade work; whether it be included under the head of reading or of composition. In either case, it will be largely oral except when it is desired to keep a record of the pupils' opinions. The manner of treatment will depend very much on the nature and the length of the selection presented for this purpose. Short passages, such as poems, will be examined closely for the study of particular words, phrases, clauses, and sentences, while those of greater length will undergo more general inspection. Stories or plays are best discussed through the medium of properly prepared synopses or outlines.

The following are suggested as coming within the limit of intelligent interpretation by eighth grade pupils:

The Builders. <i>Longfellow</i>	The Vision of Sir Launfal.
The Huskers. <i>Whittier</i>	<i>Lowell</i>
The Building of the Ship.	The Lady of Shalott. <i>Tennyson</i>
<i>Longfellow</i>	Gettysburg Address. <i>Lincoln</i>
The American Flag. <i>Drake</i>	The Great Stone Face. <i>Haw-</i>
Longing. <i>Lowell</i>	<i>thorne</i>
The Sudden Shower. <i>Riley</i>	The Man Without a Country.
A Christmas Carol. <i>Dickens</i>	<i>Hale</i>

The Cricket on the Hearth.	The Deserted Village.	<i>Goldsmith</i>	
<i>Dickens</i>			
Rip Van Winkle.	<i>Irving</i>	Macbeth.	<i>Lamb</i> : "Tales from Shakespeare"
A Forest Hymn.	<i>Bryant</i>		
Snow-Bound.	<i>Whittier</i>	Romeo and Juliet.	<i>Lamb</i> :
Julius Caesar.	<i>Shakespeare</i>		"Tales from Shakespeare"

Letter Writing

412. 1. Salutations for relatives and friends:

Dear Mother	My dear Father	My dear Sister
Dear William	Dear Aunt Nora	My dear Cousin
Dear Cousin Sue	Dear Mr. Jones	My dear Mr. Jones

Each of these should be followed by a colon and a dash if the body of the letter begins on the same line; otherwise, by the colon alone.

2. Salutations for strangers and business men:

Sir	Dear Sir	Madam
Sirs	Dear Sirs	Gentlemen

3. Complimentary close:

Your affectionate son	Your loving daughter
Yours lovingly	Yours sincerely
Truly yours	Very truly yours
Yours very sincerely	Respectfully yours
With best wishes, I remain	With kindest regards, I am
Sincerely yours,	Most sincerely yours,
James Thompson.	Joseph Hague.
Believe me, my dear sir,	With great regret, I am
Yours most respectfully,	Respectfully yours,
Wilson M. Dyer.	Emma J. Stephens.

Invitation

413. Mr. and Mrs. Leslie Davis request the pleasure of Miss Minnie E. Westwood's company at dinner on Wednesday evening, June twentieth, at six o'clock.

437 Fifth Avenue, Millvale
Thursday, June Fourteenth

Acceptance

414. Miss Minnie E. Westwood accepts with pleasure Mr. and Mrs. Leslie Davis's kind invitation for Wednesday evening, June twentieth.

1916 Reserve Street
Saturday, June sixteenth

Regrets

415. Miss Minnie E. Westwood regrets that a previous engagement prevents her acceptance of Mr. and Mrs. Leslie Davis's kind invitation for Wednesday evening, June twentieth.

1916 Reserve Street
Saturday, June sixteenth

Informal Note

416.

Wheeling, W. Va.
Sept. 14, 1911

My dear Mr. Cooper:

I have just received the latest number of the *Scientific American*, and, as it contains an article that will especially interest you, I shall take pleasure in calling at your home tomorrow evening with the paper mentioned.

Faithfully yours
August Williams

Receipts

417.

Midway, Ill., Aug. 13, 1905

Received of Joseph McDougall, Ten Dollars, in payment of rent for the month of July, 1905.

\$10.00

Norris Turner

Steubenville, O., Feb. 11, 1906

Received of Mrs. Sarah Wilhelm, Forty Dollars, on account, for professional services.

\$40.00

Charles N. Semple, M. D.

Monessen, Pa., April 8, 1903

Received of Harris Walters, Fifteen and 75/100 Dollars, in full, for board to March 31, 1903.

\$15.75

Mrs. S. H. Chapman

The Signature

418. Strangers are often left in doubt as to the proper way in which to address a female writer, owing to negligence on her part. The uncertainty may be overcome thus:

Yours very truly
(Miss) Jennie Gardner

Truly yours
Mrs. Stella Snodgrass (if a widow)

Yours truly
Stella Snodgrass
(Mrs. Samuel J. Snodgrass)

Official Addresses

419. The question as to the proper form in which to address a letter to the President of the United States often arises in the public schools. The following will give the necessary information:

To His Excellency, Woodrow Wilson
The White House
Washington, D. C.

or,

To the President
The White House
Washington, D. C.

Similar forms should be used in addressing the governor of a state.

Style

420. This term in composition refers to the *mode of expressing thought*. There are several varieties of style that are almost equally pleasing to the reader because they have certain qualities in common that make them so. Among these may be mentioned *clearness*, *forcibleness*, and *smoothness*.

1. *Clearness* implies a choice and an arrangement of words which render more than one interpretation impossible. No other attribute of an attractive style is more important than this, for without it the reader may be in constant doubt as to the meaning of the author. Its opposite is *ambiguity*, a fault which is discussed elsewhere in this volume.

2. *Forcibleness* is that property of style which produces a deep impression. It depends in part upon the selection of words that possess inherent strength to a marked degree, although it is sometimes the result of a striking arrangement of words of merely ordinary power. Short sentences, as a rule, are stronger than long ones because they concentrate attention upon but one thought at a time. Avoidance of unnecessary words, phrases, and clauses and the use of proper connectives also add to the strength of sentences.

3. *Smoothness* results from employing words and expressions that are harmonious in sound and that are, to a certain extent, pleasing even in silent reading. Sentences of moderate length are likely to give the impression of smoothness, but variety in this respect is always desirable.

Not only must the young writer constantly aim at *clearness*, *forcibleness*, and *smoothness*, but he should also fol-

low the guidance of certain rules that have much to do with the acquirement of an attractive style. These may be formulated thus:

- a. Avoid sameness*
- b. Seek variety of arrangement*
- c. Express your thoughts in an original or striking manner*

a. Avoid sameness

No writer who casts his sentences in the same mold need expect to please, and if he fail to please, it were perhaps better for him to write nothing for either eye or ear. Monotony is destructive of pleasure in any sphere of life, and this is equally true in the domain of literature. Several factors contribute to this undesirable quality, some of which are enumerated below:

1. A succession of sentences of the same length
2. A stereotyped way of beginning or ending sentences
3. Ignorance of synonymous words and expressions
4. The unnecessary repetition of such particles as *however*, *and*, *also*, *therefore*, *next*, *then*, *why*
5. The use of mannerisms that almost invariably reveal the identity of the author

Following is an example of sameness carried to the extreme. In what respects does it violate the rule? How do you get rid of sameness caused by a succession of short sentences? What other faults do you observe? Reconstruct the story so that these errors shall be eliminated.

A FIRE

One evening I heard the alarm of fire. It was also a cold evening. I did not wish to catch a cold. I wished to see the fire. I seized my cap. I seized my coat. I rushed outside. I saw a bright light in the distance. Many people were rushing in that direction. Others paid no attention to it. They said that it did not amount to anything, but I went on, however. I thought, "Surely it must be a big fire." There was great excitement, and the crowd kept getting bigger at the same time also.

I ran along with everybody else. I said, "Surely everybody would not be running if there wasn't a big fire." As I ran along I saw a dead horse passing an alley. It was one of the fire department horses, I think. But what do you think? When everybody got there, it turned out to be a bonfire made of boxes. They had been fired by a lot of mischievous boys.

The following paragraph is a simplified rendering of one to be found in "The Pickwick Papers," by Charles Dickens. The pupils are required to restore it by proper combinations to what they think may be its original form.

A RACE

The interest was intense. Fields, trees, and hedges rushed past them. They seemed to be rushing with the velocity of a whirlwind. The pace was so rapid at which they tore along. They were close by the side of the first chaise. Jingle's voice could be plainly heard urging on the boys. It could be heard even above the din of the wheels. Old Wardle foamed with rage and excitement. He roared out scoundrels and villains by the dozen. He clenched his fist and shook it expressively at the object of his indignation. Mr. Jingle only answered with a contemptuous smile. Then he replied to his menaces by a shout of triumph. This was because his horses had answered the increased application of whip and spur. They broke into a faster gallop. They left the pursuers far behind.

b. *Seek variety of arrangement*

The parts of a sentence may be placed in either *natural* or *inverted order*, the former referring to their usual position, the latter to any departure therefrom. Thus:

NATURAL ORDER

I will seek Thee, Lord.
I am slow of speech.
We learn to walk by taking steps.
I have no silver and gold, but
I give thee such as I have.

INVERTED ORDER

Thee, Lord, will I seek.
Slow am I of speech.
By taking steps we learn to walk.
Silver and gold have I none, but
such as I have, give I thee.

The aim in the use of *inverted* order is twofold: it affords a pleasing change from the usual way of stating thoughts, and it adds strength to the sentence by emphasizing that part which is not in its natural position.

The following are to be studied with these queries in mind:

1. To what is the inverted order due in the several sentences?
2. How should each be written to restore it to its natural order.
3. In your opinion, which is the better arrangement? Why do you think so?

EXERCISES

On yonder mighty rock the Indian stood with drawn bow.
 But here occurred another delay.
 In this opinion, also, both Mr. Winkle and Mr. Snodgrass
 expressed their concurrence.
 Slowly and solemnly the mourners passed down the aisle.
 Heaven is for thee too high to know what passes there.
 But this I urge: do not be rash.
 Him serve and fear as thou shouldst.
 To receive their names from thee I bring them.
 So they among themselves in pleasant vein stood scoffing.
 Sore hath been their fight, as likeliest was, when two such
 foes met armed.

Like a man to double business bound,
 I stand in pause where I shall first begin,
 And both neglect.

Careless their merits or their faults to scan,
 His pity gave ere charity began.

A foot more light, a step more true,
 Ne'er from the heath-flower dash'd the dew.

c. Express your thoughts in an original or striking manner

An original writer is not necessarily one who gives expression to new ideas; fortunate, indeed, is the person who can do that. Rather, it is he who has the ability to

write in a style which creates the impression of newness, and which, to most readers, serves as a very satisfactory equivalent. Unlike the speaker or the conversationalist, the author is denied assistance of countenance and gesture; he is therefore compelled to have recourse to certain other aids or devices that will compensate him for this disadvantage. Among these are the choice of words that express his meaning to a nicety; the placing of his words or groups of words just where they will produce the strongest effect; the suiting of his writing mood to the requirements of the subject; and, most important of all, the enviable faculty of creating forms of language that have not entered the mind of any other author. Striking and unexpected modes of description contribute perhaps more to the enjoyment of the average reader than does any other single quality, and they often atone for many shortcomings.

Few students, unless they are exceptionally gifted, are able to avoid ordinary modes of expression without entering upon a critical study of the best authors. This should teach them much that will be useful to them in their efforts, not only to write according to correct and well established rules of procedure, but also to impart to their writing a style that will not fail to attract.

Pupils should be required to select from each of the following sentences a thought or an idea that is clothed in unusual language, and to state the basis of their conclusion:

I could paint the blacksmith's dingy shop,
Its sign, a pillar of smoke.
And the thriftless farmer that used to stand
And curry her ribs with a kindly hand.
We sat and talked until the night,
Descending, filled the room.

Time and tide wait for no man.

Oh, ye who daily cross the sill,
Step lightly, for I love it still.

If I cannot carry forests on my back,
Neither can you crack a nut.

If I lose mine honor, I lose myself.

Hope is like the sun, which, as we journey toward it,
casts the shadow of our burden behind us.

Habit is a cable; we weave a thread of it each day, and
at last we cannot break it.

Language is the art of concealing thought.

When you have nothing to say, say it.

The troubles of a child are like an April shower.

Sin has many tools, but a lie is a handle that fits them all.
She is fat, fair and forty.

He wears the rose of youth upon him.

Fishes live in the sea as men do on land: the great ones
eat up the little ones.

Turn over a new leaf.

Many things happen between the cup and the lip.

Old friends are best. King James used to call for his
old shoes; they were easiest for his feet.

Thou wilt scarce be a man before thy mother.

He knows little who will tell his wife all he knows.

The Pyramids themselves, doting with age, have for-
gotten the names of their founders.

Your hearts are mighty, your skins are whole.

Fashion wears out more apparel than man.

Distinguishing Words

421. Discuss the shades of meaning involved in the use of
these words; then fill the blanks in the following sentences:

contemptible

intelligent

audience

contemptuous

intelligible

spectators

emigrants

convince

vocation

immigrants

convict

avocation

He seemed to be a very — young man, but he spoke in so indistinct a tone that his statements were scarcely audible to his hearers.

Robert's answers are not —, because he chooses words that do not clearly express his meaning.

The people who are called — on leaving Europe become — when they reach America.

The prisoner was — of murder in the first degree.

One would scarcely expect the — at one of Shakespeare's tragedies to be of the same character as the — at a ball game, yet we frequently notice the same persons attending both.

With a — smile, the young man replied, "You do not think very highly of me, or you would not believe me to be guilty of so — an act."

I am a lawyer, but I occasionally find time to engage in amateur photography. In other words, the — is my —; — is my —.

Letter of Introduction

422.

MR. C. H. JOHNSON

INTRODUCING MR. G. O. HARDEN

Xenia, Ohio
Sept. 4, 1906

Mr. C. H. Johnson
Columbus, Ohio

My dear Mr. Johnson:

The bearer, Mr. G. O. Harden, is desirous of obtaining a position in your jewelry establishment and, as he is a young man whose reputation is of the very best, I feel no hesitancy in heartily recommending him to your consideration. I hope that he may be given an opportunity to show his fitness for the place he seeks.

Sincerely yours

R. D. Taylor

423. You have a friend, John Tarbell, who lives at 359 Huron Street and is the possessor of a fine painting. You are anxious that your neighbor, Asa Gibney, shall have the privilege of examining this painting; and, with that end in view, you write him a letter of introduction to Mr. Tarbell. If you think it necessary, you may state why you wish him to see it. While of course you should aim to be courteous in your request, you should remember that courtesy does not consist in a multiplicity of words. Avoid abruptness on the one hand and useless repetition on the other.

Distinguishing Words

424. Study the following pairs of words with reference to their differences in meaning and use; then illustrate those differences by means of written sentences.

receipt	character	home
recipe	reputation	house
honesty	couple	beside
honor	pair	besides

Fill the blanks in the subjoined sentences from the words in the above list:

Mrs. Harrison, will you allow mother to have your — for making lemon ice?

The grocer gave his customer a — in full for purchases to date.

Mr. A's — is above reproach; but what his real — is, I am unable to state.

A man's — is what he appears to be; his — is what he actually is.

Nellie remained at — today; she was confined to the — by illness.

The next — I build will be a real —, because it will contain every comfort and convenience.

Our neighbor is a man of —, because he would not stoop to steal; he is likewise a man of —, because he would not stoop to any mean act.

Mary will buy a — of gloves today and a — of lace curtains tomorrow.

I saw a newly married —— on their honeymoon.
—— your cheer, you shall have sport.
—— him hung his bow.

Imaginative Composition

425. That species of writing in which the author represents himself as an object or another being is a most attractive one to the young pupil. The same influence that leads him to enjoy the reading of a fairy tale makes it easy to compose stories belonging to the realm of the imaginary. Scenes, situations, adventures, present themselves almost spontaneously, and the fingers, busy though they be, cannot keep pace with the product of this active faculty of the mind. It is therefore advisable to provide opportunity for exercises of this kind, and pupils should be encouraged to allow their fancies almost perfect freedom, not only in the matter of mere routine in the telling of the story itself, but also in the choice of ideas and expressions that add sparkle and brightness to the composition as a whole.

The following brief extracts will show how a class entered into the spirit of "Jack Frost":

"One evening I stepped into an old lady's garden and killed all her flowers. The next morning she was very sad: so, in return for my rudeness, I painted beautiful landscapes and trees on her windows."

"I could not get into the room, because a large fire was burning in the grate, and I became so very angry that I froze the water in Mrs. Jones's yard."

"I, Jack Frost, am a reckless man. I care not for the sun, for he goes when I come. I love to roam over the vast stretch at jumps and nip the farmers' plants with my icy teeth."

"While standing there, wondering where I will go next, I finally see an old hut with the door open, and run over, but to my sorrow and surprise the door is slammed in my face."

“When the streets and the houses are dark, ah, then I have fair play. I squeeze through cracks and corners. Then I find plenty to eat, and get my fill of sweets and sours alike. When morning comes and those naughty people get up, I must return to the street till night comes again.”

Subjects for Imaginative Composition

426. It must be evident to the thoughtful person that imaginative writing has been slighted throughout the public schools; pupils have constantly been brought into contact with hard, dry facts, while their imaginations have been allowed to lie dormant. Dislike of composition in general is thus begotten, and all but a few who have talent for writing on any ordinary topic must be driven to the task. Provide proper subject material to alternate with matter-of-fact work. Selections may be made from the following list:

What the Old Armchair Heard	Dialogue Between the Hands
The Football Story	and the Face of a Clock
A Trip by Santa Claus	What the Man in the Moon
What Grandfather's Clock	Saw
Said	The Bench in the Park
The Soldier's Musket	The Mouse and the Piece of
Fido's Complaint	Cheese in the Trap
Old Dobbin's Soliloquy	The Story of a Grain of Wheat
Adventures of a Counterfeit	The Story Told by the Pump
Quarter	The School Bell
The Lump of Coal Talks to	A Desk in School
the Miner	

Expansion

427. Supply a predicate verb for each of the nouns in the following list:

Elizabeth	picture	monkeys
icebergs	tides	clouds
dew	ships	oceans
sleet	breakers	teacher

Rewrite, introducing one or more single adjectival and adverbial modifiers.

Rewrite, introducing phrase or clause modifiers of both subject and predicate.

Paraphrasing

428. Paraphrasing has a certain value in composition work, which consists largely in reproducing, in the guise of other language, the meaning of the original sentence or sentences. The following are to be rewritten in as many different forms as possible:

Do not waste your money.

This man is patriotic.

The boyhood of Lincoln was spent in poverty.

He was without many friends.

This event will happen in the near future.

England's navy is very powerful.

Fear made the soldiers pale.

Recast the following poetical extracts:

A man he was to all the country dear,
And passing rich with forty pounds a year.

The smith, a mighty man is he,
With large and sinewy hands.

A traveler, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device,
Excelsior!

From that chamber, clothed in white,
The bride came forth on her wedding night;
There, in that silent room below,
The dead lay in his shroud of snow;
And in the hush that followed the prayer,
Was heard the old clock on the stair,—

“Forever—never!

Never—forever!”

Bad English

429. Have the pupils correct the errors in the following sentences and caution them to avoid like faults in their own compositions:

I have been thinking of writing to you for a long time.

I wanted to see him so much.

I feel sure that the girls will return with a good account of their brother's conduct to their father.

I came out of the oven, a beautiful loaf of bread, and was taken to a widow with six children for a Christmas present.

He was in too big of a hurry to do his work well.

Whenever school was dismissed this afternoon, I came home.

I attended a swell party last night, and had an awfully good time.

That was certainly some game.

Do you trot with that bunch?

I had a hunch that something was about to happen.

I hadn't searcely no time to prepare my night work.

John said, "This will be easy for him and I."

These are men whom, I am sure, will do their duty.

There is no certainty of him being here tonight.

The dog is neither here or in his kennel.

Sam don't know but what he will be at the picnie.

Watch me so that you may do the work just like I do it.

He said so in front of me.

Leave loose of me.

I don't know as I will be there.

He or I are certain to be there.

The agent says he only wishes to speak to you for a minute.

They have the usual matinee this afternoon.

Have the leaders secured a speaker for this evening?

The athlete died on account of having bursted a blood vessel.

The children were so much effected by this pathetic tale that they broke out into weeping.

How long did you say the Mississippi River was?

This problem is not half as difficult as that.

They sang when they were working.

This is a different boy than that.

General Topics for Composition**430.**

The Story of Robin Hood	The Causes of the Spanish-American War
The White Plague	Ichabod Crane
Naaman the Leper	The Story of Israel Putnam
The Flying Dutchman	Bells
Apples—Distribution and Uses	Almost an Accident
The House That Jack Built	An Hour in a Cathedral
Conservation of Resources	The Story Told by a Tramp
A Secretary Gives Notice of a Meeting	Some of the Wonders of Electricity
The Prodigal Son	How I Spent an Hour in the Museum
The Story of a Clock	How We Hunted for Spring Flowers
Dispute Between a Horse and a Cow	Great Generals
The Difference Between the Telegraph and the Telephone	In a Cemetery
The Story of Damon and Pythias	An Amusing Spectacle

High School Entrance Examinations

431. The following list of questions, compiled mainly from high school entrance examinations, will perhaps be found serviceable to eighth grade teachers and pupils:

1. Write half a page on either *a* or *b*:

a. Compare any one holiday of the year with another, telling how each is observed, which you prefer, and why.

b. Describe a character in American history so clearly that the examiner of this manuscript may recognize the character from the description without your mentioning the name of the individual.

2. Write half a page telling the substance of any good short story you may have read. The following suggestions are given:

a. Any story from the Bible

b. An incident from "Robinson Crusoe"

c. An incident from one of Louisa Alcott's books

d. An incident from Longfellow's "Evangeline"

3. Using not more than a page and not less than half a page, write any one of the four letters described below:

a. In England, boys play a game called "cricket," while in the United States they play "baseball." Suppose you have a cousin living in England; write a letter to him describing a game of baseball so clearly that he may understand how it is played.

b. Suppose you have a cousin living in California; you have learned that she has never witnessed a spelling match. Write her fully about one, so that she may comprehend how it is conducted.

c. Write to a friend who used to live in your town but who now lives in Georgia, telling about a recent visit to one of your parks.

d. Write to a friend who lives in Cleveland, telling how you spent last Saturday.

4. Such expressions as the following are found each year in the compositions of eighth grade pupils. If you think any or all of them can be improved, show how it should be done.

a. When food was given to the man he ate like he was starved.

b. John at once answered the note from his friend, urging him to come and see him.

c. After eating a hearty breakfast, the balloon was inflated and sent up.

d. We were sorry for the child, because she looked kind of neglected.

e. The man was arrested, since the police suspicioned him of having done the stealing.

f. One of my early school friends moved to Phila. last Apr. He wrote me about his new home, telling me the name of the st. on which he lived, and the no. of the house. He says the view from the setting room is finer than any he ever saw. He is much heavier than when he lived in Colo., his weight now being 110 lbs.

5. From each of the appended sentences select the adverbial clause. Rewrite each sentence, substituting a phrase for the clause.

a. After the storm had passed, the crowd dispersed, one by one.

b. I shall write to you very soon, telling you what occurred when the ship sailed.

c. Brutus smote Caesar that Rome might be free.

d. The bell is ringing because there is a fire.

e. The President was silent when he heard the story of the disaster.

6. Write sentences to illustrate the meaning of each of these words:

a. Common; necessary; frigid; neglect (noun); request (verb).

b. Write the same five words in column form, and beside each word write one of its synonyms.

7. What contracted form is sometimes used instead of each of the following: *shall not, does not, what is, I have, we are, it is*? In what kind of writing are they permissible?

8. Write two illustrations of the common uses of the apostrophe.

9. Write directions by which I may go from your home to one of the parks in the city.

10. On the upper part of a page rule an envelope (six and one-half by three and one-half inches); address the same to your teacher. Using the remainder of the page, write a letter to him or her, telling how you spent last Saturday.

11. Write an imagined conversation between two young people about a Memorial Day observance or a Fourth of July celebration. They are to tell each other about the patriotic or national songs they heard; and each one is to name at least two of the songs he or she likes best. Use not less than half a page, and not more than a page.

12. I remember, I remember,
 The house where I was born;
 The little window where the sun
 Came peeping in at morn.

I remember, I remember,
The roses red and white,
The violets and the lily-cups—
Those flowers made of light.

I remember, I remember
Where I was used to swing,
And thought the air must rush as fresh
To swallows on the wing.

I remember, I remember,
The fir-trees dark and high;
I used to think their slender tops
Were close against the sky.

Select and copy such lines from the above as suggest pictures to you. Briefly describe these pictures.

13. Write not less than half a page and not more than a page on *a*, *b*, or *c*, describing—

a. Something similar to the foregoing poem in your own childhood.

b. An event so striking that you can easily recall it.

c. Some place where you used to frolic when a child; the games you played; the companions you had in those games.

14. Write to one of your relatives a telegram of not more than ten words, stating the circumstances given below and asking for money to carry out your desire.

a. You are sick in Harrisburg.

b. You wish to get home.

c. You have no money.

15. Write a letter of ten or twelve lines telling the above circumstances in detail.

16. Write sentences to illustrate each of the following accurately used: *Besides*; *either*; *one another*; *loan*; *c/*

17. Write the appended words in a column; opposite each of these write an antonym; and opposite each of these write a

synonym:—*old, scarce, excited, build, laugh, good, famous, idleness, truth.*

18. Change each sentence in this group to a simple sentence, being careful not to modify the meaning:

- a. When school commenced, Henry was in his seat.
- b. How he escaped is still a mystery.
- c. These rivers, which run in the same direction, are all

navigable.

19. In song, the American flag is frequently named in other terms. Give at least three names of this class, and tell in two or three lines the significance of each name.

20. Write an essay of not less than three-quarters of a page, and not more than a page, on one of the subjects suggested in *a, b, or c.*

- a. An Expedition for Fishing
An Expedition for Hunting
An Expedition for Camping
An Expedition for Boating
- b. What I Saw in a Parade
What I Saw at a Ball Game
What I Saw at a Circus
What I Saw at an Amusement Park
What I Saw at a Zoological Garden
- c. A Dream
An Heirloom
A Homestead

21. Write a short essay about the room in which you daily study.

22. Complete each of these groups of words by a comparison that will make the resulting sentence a clear thought:

- a. The earth is shaped like a
- b. Do the problem as
- c. A panther looks like
- d. The little child is like
- e. The boy is not so intelligent as

23. Write a sentence to illustrate each of the rules which are here given:

a. Set off by a comma, or by commas, every word or expression naming a person addressed.

b. Place a comma after each word of a series except the last.

c. Set off a brief quotation from the rest of the sentence by a comma or by commas.

d. When the appositive expression follows a word, it is generally set off by commas.

24. Write an answer to the following advertisement, first ruling for an envelope, three by six inches, and addressing the same:

WANTED—Boys and girls to fold advertisements, to inclose in envelopes, and to address the same.

Send your letter to Horace K. Fry, who is secretary of Crane & Co., manufacturers of engines, and whose office is at 412 Olmstead St., Kansas City, Missouri.

25. Write fully about a visit which you may have made to any of the following places:

a. A mill

b. A factory

c. A park.

d. An art gallery

e. A printing office

26. Name the poets from whose writings you have studied during this school year, and state the selections studied.

27. From what speech is this quotation taken? Under what circumstances and by whom was the speech made?

“The world will little note, nor long remember, what we say here, but it can never forget what they did here.”

Explain fully what is meant by “what they did here.” Tell clearly what the whole sentence means. In which words of the speech is reference made to the Declaration of Independence?

28. Mention any speech you know which has become widely celebrated, and state the central thought contained in it.

29. Write a letter to your aunt or your uncle in another state, giving an account of what is referred to in *a*, *b*, *c*, *d*, or *e*.

- a*. A school entertainment
- b*. A school picnic
- c*. A description of a gymnasium
- d*. A description of an athletic field
- e*. An evening entertainment (not school)

30. A friend of yours has won the silver cup in a golf tournament. Write a telegram of congratulation.

31. Write a composition of a page on one of these topics:

- a*. How to sweep and dust a room
- b*. How to take care of a bicycle
- c*. A description of an ideal room for yourself

32. Show by sentences and by explanation the discrimination which should be made in the use of these words: *lend*, *loan*; *may*, *can*; *in*, *into*; *on*, *off*; *don't*, *doesn't*.

33. Rewrite and punctuate the following sentence so as to give a different meaning:

- a*. The witness said the prisoner was a well-known thief.
- b*. John the gardener will attend to this.
- c*. The boy said the man was trying to stand on his head.
- d*. No fishing is permitted here.
- e*. Why do you think I should go?

34. Write a half-page letter on *a* or *b*:

a. To your teacher, Mr. Charles R. North, telling why you must be absent from your school for a month, and how you propose to make up your studies on your return.

b. To an imaginary friend in Boston, telling what you saw during a walk in the woods.

35. Write a word picture suggested by any one of these titles:

- a. The Letter Carrier
- b. The Trolley Car Conductor
- c. The Tramp
- d. Our Family Doctor
- e. Our Clergyman

36. Write a one-page essay on one of the following:

- a. Saturday pleasures
- b. A story of a race: a foot-race; a race on skates; a bicycle race
- c. A story of an intellectual contest: a debate; a spelling match
- d. A street car incident
- e. A stroll in the woods in the time of spring flowers

37. Write any four lines of Lowell's poem, "Longing," or tell the central thought of the poem.

38. Expand into complex sentences:

A word once spoken can never be recalled.
I know John to be well qualified for his work.
The news of his arrival spread rapidly.
By earnest study he reached the head of his class.
My health permitting, I shall spend next summer traveling through the West.
Having reached the end of our journey, we were glad to take advantage of a complete rest.

39. Each of the following sentences is ambiguous; remedy this fault by making whatever changes you think necessary.

Were you in the store before today?
He needs a teacher who cannot write.
Struck with terror, our boat was launched at once.
I went to the fathers of the boys who had heard what was going on.
Mr. Wilson shot the bear as well as Mr. Grant.

40. Supply the missing word in each sentence:

He is ——— tall as you.
She is not ——— tall as you.
He is ——— talented and ambitious.

Bring with you —— things as you need.

I do not know —— I shall go.

—— sweep the floor or wash the dishes.

Clean the vase —— I do.

The Indian ran —— a deer.

41. The following words are of very frequent occurrence. As they imply similarity of thought, there is the constant likelihood that the speaker or writer will use the wrong one in attempting to express the particular action of the mind indicated. Place each in a sentence.

believe

calculate

expect

guess

imagine

judge

consider

suppose

42. Select a subject and write at least half a page on it:
- A description of a building with which you are familiar
 - A mischievous boy or girl in school
 - A thunder storm that frightened me
 - A city street at eight in the morning and at eight in the evening
 - A playground festival in one of the parks last year

43. "The Building of the Ship," by Longfellow:
- Quote the lines in which the merchant gave the master the order for a vessel.
 - Write the reason why the builder prepared a model.
 - Whence were the materials for its construction brought?
 - Where was it built? Why there?
 - What lesson for you as students is to be found in these lines?—

"Ah, if our souls but poise and swing
Like the compass in its brazen ring,
Ever loyal and ever true
To the toil and the task we have to do,
We shall sail securely, and safely reach
The Fortunate Isles."

44. "The American Flag," by J. Rodman Drake:
- Define or explain *unfurled*, *standard*, *symbol*, *harbinger*.

b. Write the poetic expression by which each of the colors in the flag is described, and name the color in connection with the expression.

c. Why does the author call the eagle "Child of the Sun?"

d. To what does he refer when he says, "And all thy hues were born in heaven"?

e. Quote the last four lines of the poem.

45. Write the first stanza of "The Star Spangled Banner." Explain under what circumstances the poem was written.

46. On the upper fourth of a page, rule an envelope three and a half by six and a half inches. Address it to a friend or a relative living in another part of the country. On the remainder of the sheet write a letter, telling him or her that you are now on examination for admission to the high school; how much you have studied in preparation for the examination; why you wish to pass it successfully; and why you have written to him or her about it. Relate how you expect to spend the coming vacation.

47. Write not less than a page on one of the subjects suggested in *a* or *b*, or on the outline marked *c*.

a. A Hay Ride

A Boat Ride

A Horseback Ride

A Bicycle Ride

A Sled Ride

A Trolley Car Ride

b. How I Learned to Skate

How I Learned to Swim

How I Learned to Row

How I Learned to Ride a Bicycle

c. Alone in the house—how I felt when the others had gone—what I did first—the sounds I heard, and my thoughts about them—what the dog did on hearing these sounds—how I acted—the solution of the mystery—the return of the family.

48. Use in sentences: like (verb); oh; don't; affect; loan (noun); either; beside; almost; fix; both.

49. "The Great Stone Face," by Hawthorne.

a. What, near the beginning of the story, arouses the reader's interest and curiosity?

b. Name in order the different men who are compared with the face, and tell what sort of greatness is represented by each. Which was most like Ernest? Why was Ernest greater than he?

c. What caused Ernest to grow to look like the face?

50. Barefooted boys *scud* up the street,
Or *scurry* under the sheltering sheds;
And schoolgirl faces, pale and sweet,
Gleam from shawls about their heads.

Doors *bang*; and mother voices call
From *alien* homes; and rusty gates
Are slammed; and high above it all,
The thunder grim *reverberates*.

And then, abrupt,—the rain! the rain!
The earth lies gasping; and the eyes
Behind the streaming window pane
Smile at the trouble of the skies.

Tell clearly what you think is the meaning of the italicized words in the stanzas above.

What sounds are mentioned in the second stanza, and what do they suggest? Which lines especially show that the poem is very properly named "The Sudden Shower"?

Why does the earth lie gasping? What is "the trouble of the skies"?

51. Choose the right word:

The day has been (fearfully, terribly, unusually) hot.

The lady donned a (pretty, lovely, handsome) wrap.

My mother, who has been very ill, is now (some, somewhat, much) better.

The old man's long beard looked (odd, oddly).

We know in part and we (prophecy, prophesy) in part.

—Bible

He is a man of (great, grate) (genus, genius).

The athlete won a gold (medal, meddle).

The (pillars, pillows) of the porch are covered with
vines.

I can sew (easier, more easily) than I can write.

The boy was so (dumb, stupid, dull) that he could not
understand the problem.

The sailor had many (odd, strange, funny) stories to tell.

CHAPTER IX

MISCELLANEOUS

Tests by Grades

Second Grade

432. 1. Can you — what I say? If you cannot, then stand —.

2. Where — John? Where — the boys?

3. Use *saw* or *seen*: "I — Jack yesterday, but I have not — him today."

4. It is — cold — play ball today.

5. I have — dollars in my pocket.

6. Write an asking sentence containing *run*.

7. Write a telling sentence containing *green*.

8. Punctuate: John can you see me

9. Punctuate: Smell this rose Kate

10. Make a sentence from the following words: *little, John, boy, a, is*.

11. Mary wore a — hair ribbon to school, but the wind — it away at recess.

12. John had — buns, and he — them all.

13. Where — Harry yesterday? Where — you last night?

14. From dictation: Where is Tom's hat?

15. Punctuate: The dog soiled the babys dress

16. Punctuate: Mary Samuel and Jack were late this morning

17. Use *jump* in an asking sentence.

18. Use *seen* in a telling sentence.

19. Write three sentences about your house. Use the word *house* but once.

20. Draw a picture of an apple, and write three sentences about the apple.

Third Grade

1. Copy and punctuate:
 Johns book is on the stand
 Is Johns book on the stand
2. Write an interrogative sentence containing *John*.
 Write an imperative sentence containing *John*.
 Write a declarative sentence containing *John*.
3. Use *no* and *know* in sentences.
4. Use *hear* and *here* in sentences.
5. Use *saw* or *seen* in the blanks:
 Have you —— my book?
 Yes, I —— it this morning.
6. Use *by* or *buy*:
 I stood —— the door.
 I wish to —— some candy.
7. Use *sweet* and *round* in sentences.
8. Write three sentences about snow, using the word *snow* but once.
9. Write four sentences about candy.
10. *My Mamma*. What is your mamma's first name? What does she do for you in the morning? At noon? In the evening? What two other things does she do? Why do you love her?
11. Who is there? It is ——, mamma.
 Was it John who stood first in his class? No, it was not ——.
 Was it Mary? No, it was not ——.
 Were —— at the circus?
12. From dictation:
 Where is Sam's hat?
 John, have you seen Tom's slate?
 Run for the doctor, Henry.
13. Use *here*, *hear*, *no*, *know*, *their*, *there*:
 —— the birds sing. Mary is not —— this morning.
 Do you —— where I can find Jack? ——, I do not.
 The children have learned —— lessons. Stand —— with John.
14. Write a declarative sentence containing *nest*.
 Write an imperative sentence containing *nest*.
 Write an interrogative sentence containing *nest*.

15. Change the following sentences so that each will contain a contraction:

I do not care to play just now.

I am going with you in a minute.

Is not that a lovely rose?

16. Punctuate: Mary Samuel and Willis have gone to school

17. Write three sentences about your brother or sister, using the word *brother* or *sister* but once.

18. Write three questions about a rose.

19. Write four sentences about your papa, being careful to use the word *papa* but once.

20. *Halloween*: How often does Halloween come? What do people do then? What did you do last Halloween? What games did you play? Did you enjoy yourself? Were you sleepy next day?

21. Write a declarative, an interrogative, and an imperative sentence, each containing the word *Mary*.

22. From dictation:

Mary, Sam, and Harry use the same kinds of books in school.

Where is my pencil, Amelia?

Jack has lost the baby's rattle.

23. Fill the blanks with the proper word:

Who is there? —.

Is that you, mamma? No, it is not —.

It is — who are going.

It is — who is going.

It is — who am going.

Was it Mary? No, it was not —.

24. Fill blanks with *seen* or *saw*; *ate* or *eaten*; *did* or *done*; *broke* or *broken*.

Have you — your dinner?

She has — all I told her to do.

I — it a month ago, but I have not — it lately.

Tell me when she — it.

The tree was — by the wind.

25. Write four sentences about a picture in your room.

26. Write four sentences about a fly.

27. *My Playmate*: What is his name? Where does he live? When do you see him? What do you play? Where do you go with him? Why do you like him? How does he show that he likes you? Do you think he is the kind of boy you should have for a friend?

28. Copy, and fill the blanks:

Good —, Mr. Brown. I wish to — a — chicken today. — you any?

No, this one is — large. I want a — one.

Yes, — will do. How — is it?

Chickens are very — this year. — is a dollar.

That is the right —. Good —.

29. Write the story of "The Ant and the Grasshopper."

Fourth Grade

1. Shorten the following sentences by using contractions:

John does not know me. I have forgotten your name.

Will you not share your cake with your sister?

Are you not able to carry the satchel?

2. Fill the blanks with *I, he, she, her, him, they, or them*:

Is it — or — who is singing?

It is — who has my book.

Did you think it was —?

It was — who were crowding the stairway.

3. The names of which months are usually abbreviated? Write their abbreviations.

4. Suppose that you are spending your vacation away from home. Write a letter to your mother, telling her about the pleasure you are having.

5. Fill the blanks with *come or came; gone or went; stole or stolen*.

A thief had — a man's watch. The officer — after the thief had —. He would have caught him if he had — a little sooner.

6. Punctuate the following sentences:

Have you found the ring that you lost Mary asked her playmate

Mary replied no Lena but I hope I shall soon

7. Draw a picture of this pupil (brought from another room and seated within view of the children), and write five sentences about him.

8. Tell a story about a squirrel or a rabbit, or about a pet cat or a pet dog.

9. Use *is* or *are* in the blanks:

Of what — bird's nests made?

Only one of the girls — allowed to go.

— Maud's mother very ill?

— the gloves too small for you?

Where — John and he going?

10. Use *hear, here, there, their, were, where*, in sentences.

11. Write in a sentence the names of four of your friends.

12. Use *lady* and *ladies* in sentences showing ownership.

13. Draw a picture of an ink bottle, and write answers to these questions: What is its shape? How nearly full is it? What is the color of the ink? What other kinds of ink have you seen? Which color would you rather use? Why is it better to write with a pen than with a pencil?

14. Insert *he* or *him*; *she* or *her*; *I* or *me*.

— and — are to carry the bucket of water.

Is — taller than —? Was it — who said yes?

15. Suppose your uncle has sent you a birthday present. Write a letter thanking him for it. Draw the outline of an envelope six and one-half by three and one-half inches, address it, and show the position and size of the stamp.

16. Write a sentence containing a quotation at the beginning; write one containing a quotation at the end.

17. For what word does each of these abbreviations stand: A.M., Co., ave., qt., min.?

18. Choose the proper word to fill the blanks:

Our gate was (broken, broke) by the storm.

I have (tore, torn) my dress.

Have you (written, wrote) the last word in spelling?

She has (come, came) to say good-by.

19. Write a story about a pleasant trip or visit you have had.

20. An Article I Made, and How I Made It

Fifth Grade

1. Write a paragraph of five or six sentences telling why you should come to school.

2. Fill the blanks with the proper form of *sit* or *set*, *lie* or *lay*, and *come*:

The boys who are — on the bench have — there for an hour.

John's coat was — on the couch where he — it when he had taken it off.

My cousin has — to visit us.

3. Write a composition about wheat; or imagine that you are a grain of wheat and tell the story of your experiences.

4. Insert the proper form of pronoun:

— and — will visit — soon.

— would not speak to either — or —.

Who did it? —. Are you stronger than —?

5. Write a letter to a friend, inviting him or her to help you celebrate your birthday. Make a diagram of an envelope, six and one-half by three and one-half inches, address it, and indicate the position and size of the stamp.

6. Write sentences to show the correct use of *there*, *their*, *leave*, *let*, *where*, *guess*.

7. Write a statement beginning with *there was*; a statement beginning with *there were*; a question beginning with *is there*; a question beginning with *was there*; a statement beginning with *there are*.

8. We are going to have a vacation, and we are happy. Express this thought in one or two other ways.

9. Write sentences containing the singular and plural possessives of *boy*, *man*, *child*.

10. What are the abbreviations for *colonel*, *captain*, *avenue*, *afternoon*, *before noon*? What are the contractions for *did not*, *cannot*, *I have*, *it was*, *they are*?

11. Write a story imagining your experiences as a lump of coal; or write a composition about coal.

12. Fill the blanks with the contraction for *do not* or *does not*:

John's suit — fit very well, and he — like to wear it.

Why — the men carry the baskets?

—— the sun dazzle your eyes?

Ice —— last long in warm weather.

13. Write a composition of not fewer than fifteen lines on "What We Say and Do at the Dinner Table."

14. Write a letter to your cousin, telling how you spent Halloween. Make a diagram of an envelope of the usual size, address it, and indicate the size and position of the stamp.

15. Supply the proper form of the verb:

—— John and he at the game yesterday?

Mary, where —— you when I called?

You —— called three times.

—— the children going to the park today?

There —— three twos in six.

16. Tell how you made a relief map of North or South America.

17. Insert the proper form of pronoun:

The teacher thought it was ——, but both —— and —— told her that it was not.

The apple was divided between —— and ——.

18. Use each of the following in a sentence to show possession: *wife, lady, babies, children, judge.*

19. Roger had done very little work, and his teacher was greatly disappointed. (Express in two other ways.)

20. Use the proper form of *lie, lay, sit, set*, in the following:

—— on the grass was a tired-out tramp.

He had —— there to rest after a long walk in the hot sun.

—— by the fire, grandma watched me as I —— the vases on the mantel.

Grandma —— by the fire until she fell asleep.

Sixth Grade

1. Draw the diagram of an envelope six and one-half by three and one-half inches, indicate the position and size of the stamp, and place thereon the following:

Mr. Charles Freeman, 2852 Pacific Avenue, Chicago, Illinois.

2. Use the proper forms of *sit, lie, lay*, in the following sentences:

Grandfather has —— in the same chair and —— in the same bed for thirty years.

Will you —— the books on the stand?

I have —— them there, mamma.

I cannot —— easy upon such a bed.

3. Describe in about ten lines a picture that hangs in your room.

4. The story of a hat, told in the first person.

5. Write a letter to your friend William or Mary Hastings, giving directions for reaching your house from Union Station.

6. Use *love, like, leave, let*, in sentences.

7. Write a business letter to Armour & Co., Chicago, Illinois, asking them to send you a copy of their art calendar, and inclosing for the same a coupon taken from a jar of their beef extract.

8. Describe in about ten lines one of your favorite games.

9. Express the meaning of each of these sentences in a different manner:

After Charles had bought the hat, he went home on the cars.

Having broken her watch, Sarah took it to the jeweler.

10. What I saw on Halloween.

11. Describe and illustrate two ways of using the apostrophe.

12. Write a letter to a friend in Havana, Cuba, describing certain things with which you are perfectly familiar, but which you feel would be very strange experiences for him.

13. Write a letter to Ditson & Co., New York, stating that you are inclosing a three-dollar money order for a copy of their "Dictionary of Music."

14. Write an advertisement beginning with the word *Wanted*.

15. What pictures do you see as you read the following stanza?

When the summer fields are mown,
When the birds are fledged and flown,
And the dry leaves strew the path;
With the falling of the snow,
With the cawing of the crow,
Once again the fields we mow
And gather in the aftermath.

Seventh Grade

1. Express the following thought in two other forms:

Joseph walked down the street and met his uncle.

2. Write a conversation with a friend or relative whom you have not seen for a long time.

3. Make what changes are needed to improve the expression of the following:

I haven't got my lessons done, and I can't get out to have a good time.

I'll be glad when I get through school.

We get black diamonds from Brazil, and we've got to pay high prices for them because they are so rare.

4. Use the following words correctly in sentences: *healthy, healthful, love, like, plenty, plentiful.*

5. Write a letter to a friend in Altoona, asking him or her to spend Thanksgiving Day with you. Draw the outline of an envelope of what you consider the proper size, and address it to the person to whom you have written.

6. Give a synonym for each of these words: *dangerous, purchase, simple.*

Give the opposite of *strength, friend, wept.*

7. Use in the blanks proper forms of these verbs: *sit, lie, lay, come, eat, break, set.*

The branch that was — by the storm — across the path.

She has — to see if the birds have — the crumbs.

If I — too long in the morning, mother calls, "Are you going to — there all day?"

He told me where he had — the book.

She has — unconscious since the accident happened.

Selma — the table every day.

We had — there but a minute before he arrived.

8. Supply the proper form of pronoun:

— have such fun when — and — go swimming.

If — father permits —, — will go with — and — to the ball game.

Which of the following expressions is correct? Why?

We boys are proud of our school.

Us boys are proud of our school.

9. Write a letter to The Book Supply Company, 231 West Monroe Street, Chicago, Illinois, requesting them to send you a catalogue of their Christmas books.

10. Write a story of your imaginary experiences as a snowflake.

Eighth Grade

1. Insert *may* or *can*:

The greatest homage we — pay to truth is to use it.

We — do more good by being good than in any other way.

One — not always be a hero, but one — always be a man.

Wealth — seek us, but wisdom must be sought.

We — not do this, for mother has forbidden us.

2. Write a letter to a friend in New York, on "A Pleasant Day in School."

3. Make out a bill of four or five items that a dealer in furniture might send, supplying necessary names and dates. As clerk, receipt the bill.

4. Write on any subject the following stanza may suggest to you:

"Come with me to the summer woods!

Come every girl and boy!

All greenly wave the forest leaves,

And the earth is full of joy."

5. Imagine that you are Jack Frost, and tell your experiences.

6. Use each of the following words in a sentence: *expect*, *think*, *suppose*.

7. Write a letter of introduction for George Williams to L. D. Brown, asking permission for him to view the painting "Baby Stuart," which Mr. Brown owns.

8. Place the following words in a column; in a second and a third column, respectively, write an antonym and a synonym opposite each of these words: *meet*, *broad*, *polite*, *calm* (verb), *loose* (adjective).

9. You have a pony that you wish to sell. Write an advertisement to be inserted in the "For Sale" column of a daily paper.

10. State three reasons why you think there should be no corporal punishment in the public schools. If possible, show how they can be made to prosper without it.

Poetical Selections, by Grades

433. The following selections include many that are in use in the public schools, and others that are suitable for such a purpose. Only the name of the author is appended.

SELECTION	AUTHOR	GRADE
Autumn	Stevenson	1
The Rain is Raining all Around	Stevenson	1
In the Heart of a Seed	Brown	1
Twinkle, Twinkle, Little Star	Taylor (Jane)	1
Good-night and Good-morning	Milnes	1
The Cow	Stevenson	1
Nest Eggs	Stevenson	1
The Baby	MacDonald	1
The Sun's Travels	Stevenson	1
Suppose	Cary (Phæbe)	1
What Does Little Birdie Say	Tennyson	1
The Busy Bee	Watts	1
The Dickey Bird	Field	1
The Wind	Stevenson	1
The Sunbeams	Poulsson	1
The Land of Counterpane	Stevenson	1
Dainty Little Maiden	Tennyson	1
Daisies	Sherman	1
The First Christmas	Poulsson	1
How the Leaves Came Down	Coolidge	1
The Swing	Stevenson	2
He Didn't Think	Cary (Phæbe)	2
Bed in Summer	Stevenson	2
Obedience	Cary (Phæbe)	2
Don't Give Up	Cary (Phæbe)	2
The Naughty Little Robin	Cary (Phæbe)	2
A Good Play	Stevenson	2
The Robin's Nest	Cooper (George)	2

SELECTION	AUTHOR	GRADE
All Things Beautiful	Alexander (Mrs.)	2
The Bluebird	Miller (E. H.)	2
A Good Boy	Stevenson	2
Spring	Thaxter	2
The Land of Story Books	Stevenson	2
Only a Baby Small	Barr	2
My Shadow	Stevenson	2
Little White Lily	MacDonald	2
Thanksgiving Day	Child	2
The Discontented Buttercup	Jewett	2
Seven Times One	Ingelow	2
The Rock-a-by Lady	Field	2
Wynken, Blynken, and Nod	Field	2
Buttercups and Daisies	Howitt	2
The Snow Bird	Sherman	2
Hiawatha's Childhood (144-158)	Longfellow	2
Two Little Roses	Ballard	3
Little Gustava	Thaxter	3
The Golden-rod	Sherman	3
The Violet	Taylor (Jane)	3
Speak Gently	Bates	3
The Brown Thrush	Thaxter	3
Sweet and Low	Tennyson	3
March	Bryant	3
The Owl and the Pussy Cat	Lear	3
Christmas Bells	Field	3
Leaves at Play	Sherman	3
September	Jackson	3
Lullaby of an Infant Child	Scott	3
The Duel	Field	3
The Village Blacksmith	Longfellow	3
Little Boy Blue	Field	3
A Visit from St. Nicholas	Moore	3
The Spider and the Fly	Howitt	3
The Children's Hour	Longfellow	3
Rain in Summer	Longfellow	4
The Fountain	Lowell	4
He Prayeth Well	Coleridge	4
The Old Oaken Bucket	Woodworth	4

SELECTION	AUTHOR	GRADE
The Child's World	Rands	4
A Boy's Song	Hogg	4
Jack Frost	Gould	4
Casabianca	Hemans	4
Robert of Lincoln	Bryant	4
The Goat and the Swing	Trowbridge	4
The Frost Spirit	Whittier	4
The Barefoot Boy	Whittier	4
The Wreck of the Hesperus	Longfellow	4
America	Smith	4
October	Jackson	4
Woodman, Spare That Tree	Morris	4
Nobody's Child	Cary (Phœbe)	4
Our Heroes	Carey	4
The Daffodils	Wordsworth	4
Hiawatha's Childhood (complete)	Longfellow	4
Vacation Song	Sherman	4
The Cloud	Shelley	4
The Story of the Wood	Stanton	4
The New Year	Tennyson	4
Red Riding Hood	Whittier	4
Aladdin	Lowell	5
Nobility	Cary (Alice)	5
The Three Fishers	Kingsley	5
Paul Revere's Ride	Longfellow	5
The Gladness of Nature	Bryant	5
The Four Winds	Sherman	5
The Crocus's Soliloquy	Gould	5
A Day of Sunshine	Longfellow	5
Psalm of Life	Longfellow	5
Excelsior	Longfellow	5
The Landing of the Pilgrims	Hemans	5
The Day is Done	Longfellow	5
Barbara Frietchie	Whittier	5
The Battle of Lexington	Holmes	5
The Night Has a Thousand Eyes	Bourdillon	5
The Sandpiper	Thaxter	5
The First Snowfall	Lowell	5
Tubal Cain	Mackay	5

SELECTION	AUTHOR	GRADE
The Arrow and the Song	Longfellow	5
The Planting of the Apple Tree	Bryant	5
Stay, Stay at Home, My Heart	Longfellow	5
The Owl Critic	Fields	5
How Sleep the Brave	Collins	5
Santa Filomena	Longfellow	5
The Rainy Day	Longfellow	5
The Reaper and the Flowers	Longfellow	5
The Last Leaf	Holmes	6
Old Ironsides	Holmes	6
The Bugle Song	Tennyson	6
Evening	Bryant	6
The Charge of the Light Brigade	Tennyson	6
The Blue and the Gray	Finch	6
The Death of the Flowers	Bryant	6
The Heritage	Lowell	6
Pictures of Memory	Cary (Alice)	6
The Ballad of Baby Bell	Aldrich	6
The Bells	Poe	6
Adversity	Shakespeare	6
Marco Bozzaris	Halleck	6
O Captain! My Captain	Whitman	6
The Battle of Waterloo	Byron	6
Daybreak	Longfellow	6
Music in Camp	Thompson	6
To a Water-fowl	Bryant	6
Hohenlinden	Campbell	6
Oft in the Stilly Night	Moore	6
A Song of the Camp	Taylor (Bayard)	6
Crossing the Bar	Tennyson	7
Gradatim	Holland	7
Driving Home the Cows	Putnam	7
When the Frost Is on the Punkin	Riley	7
The Legend Beautiful	Longfellow	7
The Raven	Poe	7
Maidenhood	Longfellow	7
The Old Clock on the Stairs	Longfellow	7
All the World's a Stage	Shakespeare	7
Skipper Ben	Larcom	7

SELECTION	AUTHOR	GRADE
Sheridan's Ride	Read	7
The Incheape Rock	Southey	7
The Skeleton in Armor	Longfellow	7
Nauhaught the Deacon	Whittier	7
In School-days	Whittier	7
Maud Muller	Whittier	7
The May Queen	Tennyson	7
Lead, Kindly Light	Newman	8
A Visit from the Sea	Stevenson	8
My Life Is Like the Summer Rose	Wilde	8
Waiting	Burroughs	8
The Quality of Mercy	Shakespeare	8
Way to Heaven	Holland	8
The Chambered Nautilus	Holmes	8
What Is So Rare as a Day in June	Lowell	8
The Song of the Brook	Tennyson	8
Address to the Ocean	Byron	8
To a Skylark	Shelley	8
A Forest Hymn	Bryant	8
Recessional	Kipling	8
Soldier, Rest	Scott	8
The Builders	Longfellow	8
The Building of the Ship	Longfellow	8
Snow-Bound	Whittier	8
Enoch Arden	Tennyson	8
The Deserted Village	Goldsmith	8
Longing	Lowell	8
The Huskers	Whittier	8
The Corn Song	Whittier	8
The Star Spangled Banner	Key	8
The American Flag	Drake	8
The Spacious Firmament	Addison	8
To a Mountain Daisy	Burns	8
The Vision of Sir Launfal	Lowell	8
The Lady of Shalott	Tennyson	8
Mahmood the Image Breaker	Lowell	8
Ring Out, Wild Bells	Tennyson	8
To a Mouse	Burns	8
The Boys	Holmes	8

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LANGUAGE GAMES FOR ALL GRADES

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